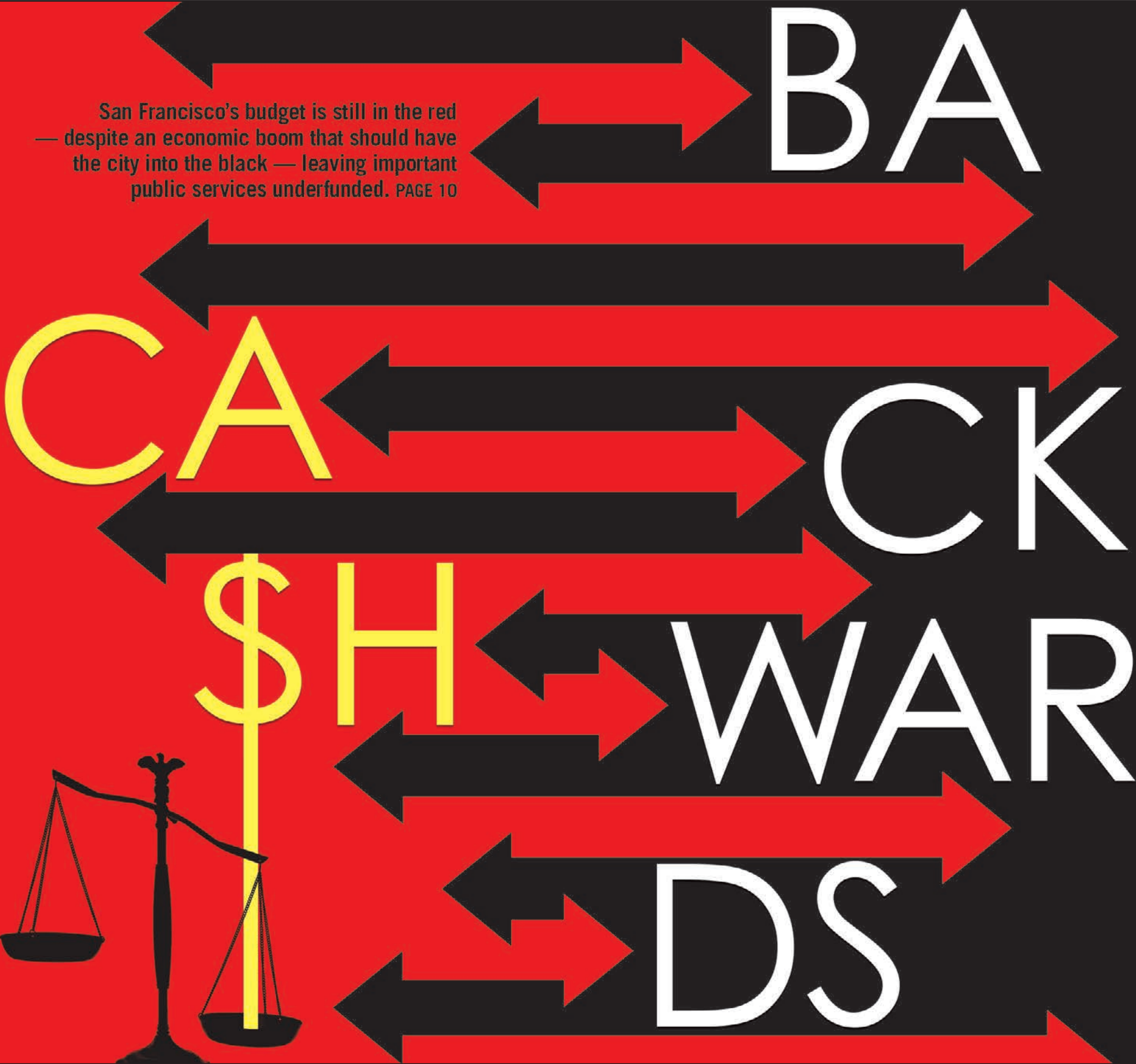




San Francisco's budget is still in the red — despite an economic boom that should have the city into the black — leaving important public services underfunded. PAGE 10



CLEAN SLATE

Take our clip-out election guide to the polls June 3 P4

PrEP SCHOOL

HIV prevention drug greeted with controversy P8




WHAT'S THE 'T'?

Trannyshack party changes name, web explodes P22

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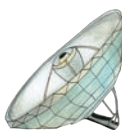


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GUARDIAN CLEAN SLATE

Our clipout guide to take to the polls for the June 3 election. Read our full endorsements at www.tinyurl.com/SFBG June 2014 Endorsements

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BOARD OF EQUALIZATION

Fiona Ma

ASSEMBLY, DISTRICT 17

David Campos

ASSEMBLY, DISTRICT 19

Phil Ting

PROPOSITION 41

Yes

PROPOSITION 42

Yes

SF PROPOSITION A

Yes

SF PROPOSITION B

Yes

SF SUPERIOR COURT JUDGE

Daniel Flores

CONGRESS, DISTRICT 12

Nancy Pelosi

CONGRESS, DISTRICT 13

Barbara Lee

CONGRESS, DISTRICT 14

Jackie Speier



DEFENESTRATION TOSSED

Enjoy it in its final weeks: Artist Brian Goggin's iconic installation at San Francisco's former Hugo Hotel at Sixth Street and Howard, "**Defenestration**" — the one with all the furniture climbing out of the building's windows — is scheduled to be dismantled June 3. According to Laughing Squid, Goggin is preparing to sell the beloved furniture at the Varnish Fine Art Gallery. (www.varnishfineart.com) | SF EXAMINER PHOTO BY ANNA LATINO



MELTING ICE

Family members of **federal immigration detainees** gathered in downtown San Francisco May 23, calling for the release of three asylum seekers who've been detained in Texas for months. Joined by San Francisco Organizing Project activists and other supporters, they rallied outside the Immigration and Customs Enforcement building, and spoke about how tough it's been to be separated from their loved ones. One detainee, Guatemalan refugee Ricardo Ivan Martinez, who previously lived in San Francisco with his wife and daughter, received death threats after reporting a rape to U.S. Border Patrol. Yeni and Dariela Escobar-Pereira, sisters from Honduras, fled from violence and are now being detained; their mom, a San Francisco resident, is worried sick. The detainees "have been subjected to the 'hielera' or the 'ice box,'" according to a statement issued by faith groups lending support, "where detainees are placed in a cold room for hours and even days with little clothing."

HOT OPERA

The **San Francisco Opera's** frisky summer season is upon us — this little sister to its annual cavalcade of spectacle is the perfect opportunity to dip your toes into the world of grand song and drama. Jerome Kern and Oscar Hammerstein II's milestone musical *Showboat* (pictured) kicks the series off June 1, with *La Traviata* (June 11) and *Madama Butterfly* (June 15) following close behind. www.sfopera.org



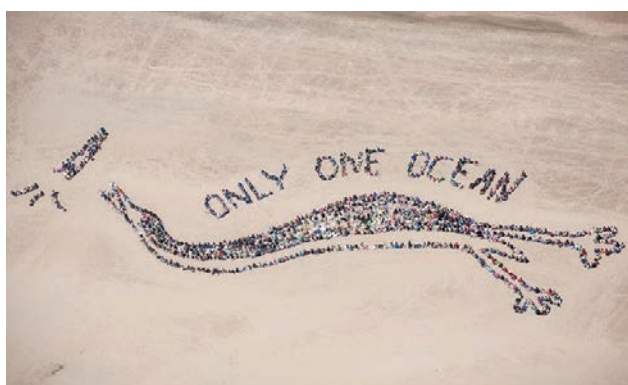
SNAPSHOT: LIGHT

PHOTO BY @DASHQUATCH

Tag your Instagram photos #sfbgsnapshot for a chance to be featured here in next week's paper. Each week we'll pick a new theme, and a new favorite. Next week's photo challenge theme: "treat"

INTERSECTION HALTED

In the latest blow to San Francisco's arts community, one of our oldest alternative art spaces, **Intersection for the Arts**, has halted its programming and laid off key staff. "Our financial situation is deeply challenged," wrote Board of Directors Chair Yancy Widmer in a post on Intersection for the Arts' website (www.theintersection.org), "and it has become apparent that the current business model is no longer sustainable." "With the specific shifts in the economy and culture of San Francisco, it has been increasingly difficult to operate and sustain a community-based nonprofit arts organization like Intersection," ousted program directors Kevin B. Chen, Rebeka Rodriguez and Sean San Jose wrote in a joint statement. "The decades-old studio and artists space will lay off most of its staff and program directors by the end of the month, and will no longer produce its own arts programming."



OCEAN PROTEST LAYDOWN

The best way to become environmentally conscious is to start young. 850 Marin students, grades 2-7, spent the better part of a day last week cleaning up **Ocean Beach**. After, the students laid down to form a Western Grebe plucking a fish out of the ocean, with the words "Only One Ocean" above it, for an aerial photo. Western Grebe populations are in decline, the California Coastal Commission said. There's nothing more inspiring than young people doing something to save the world.

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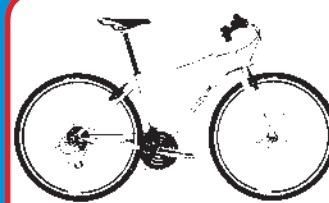
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Artists say vote for Campos

BY SARA JEAN YASTE

OPINION David Campos stands up for the underdogs. And in this current state of capitalism USA, we the people need to give power only to leaders who won't abuse it for personal profit. Foucault once said "society must be defended." Campos defends that society, and was granted a valid power from the people of San Francisco, based on *actually helping us and being trusted*, not just being a political yes person, like so many other modern politicians seem to be. Most politicians are all too eager to grant favors in exchange for shiny objects.

As some of you may or may not know, Campos is running for the 17th state Assembly District seat, which would enable him to create legislation at the state level. Campos shows that he is a man of the people by creating legislation that increases payouts for folks unjustly displaced by Ellis Act evictions, as well as giving displaced residents priority for affordable housing units as they become available. He champions the underdogs of the art scene by supporting legislation that enables emerging promoters to continue operating, without having to purchase \$1 million insurance policies that are currently required of larger concert promoters. Basically, Campos is on the side of ensuring good times may still be had in SF, and that we don't fall into the culturally disadvantaged realms of white-bread blandness that has been strangling vitality in suburbia for decades.

Campos is running against Sup. David Chiu for this seat. Seemingly, both candidates uphold progressive ideals, but in today's tepid political waters, trying to stay informed often feels more like watching a bloated puppet show with talking heads, rather than participating in a genuine process of civic engagement. The solution? In my humble opinion, one way to separate the fakers from the real is to follow the money. Case in point, Campos proves his integrity and commitment to everyday people from all walks of life, in his refusal to accept cash from the financial industry (read: banks). He also has accepted only \$82,000 from locally based real estate developers,

who have committed to building affordable housing as well as market-rate housing (ex: the old Mission Theater project). Chiu, on the other hand, shows his true colors (they always say "money talks," right?) by accepting \$34,000 from the finance industry, and \$143,000 from out-of-state real estate developers.

Chiu promotes himself as being someone who can "get things done" in office. But that's a pandering tired cliché at this point and it's offensive that someone would insult our intelligence by using such tired rhetoric as a means to gain our trust and confidence. Yet Campos' background alone (he was an undocumented immigrant from Guatemala's civil war, who arrived speaking no English as a child, then later went on to graduate from Stanford University and later Harvard Law), shows that he is a true underdog who overcame adversity and has the capacity, resolve, and integrity to continue fighting on our behalf (yes, this writer identifies as a non-commodified emerging artist, aka underdog).

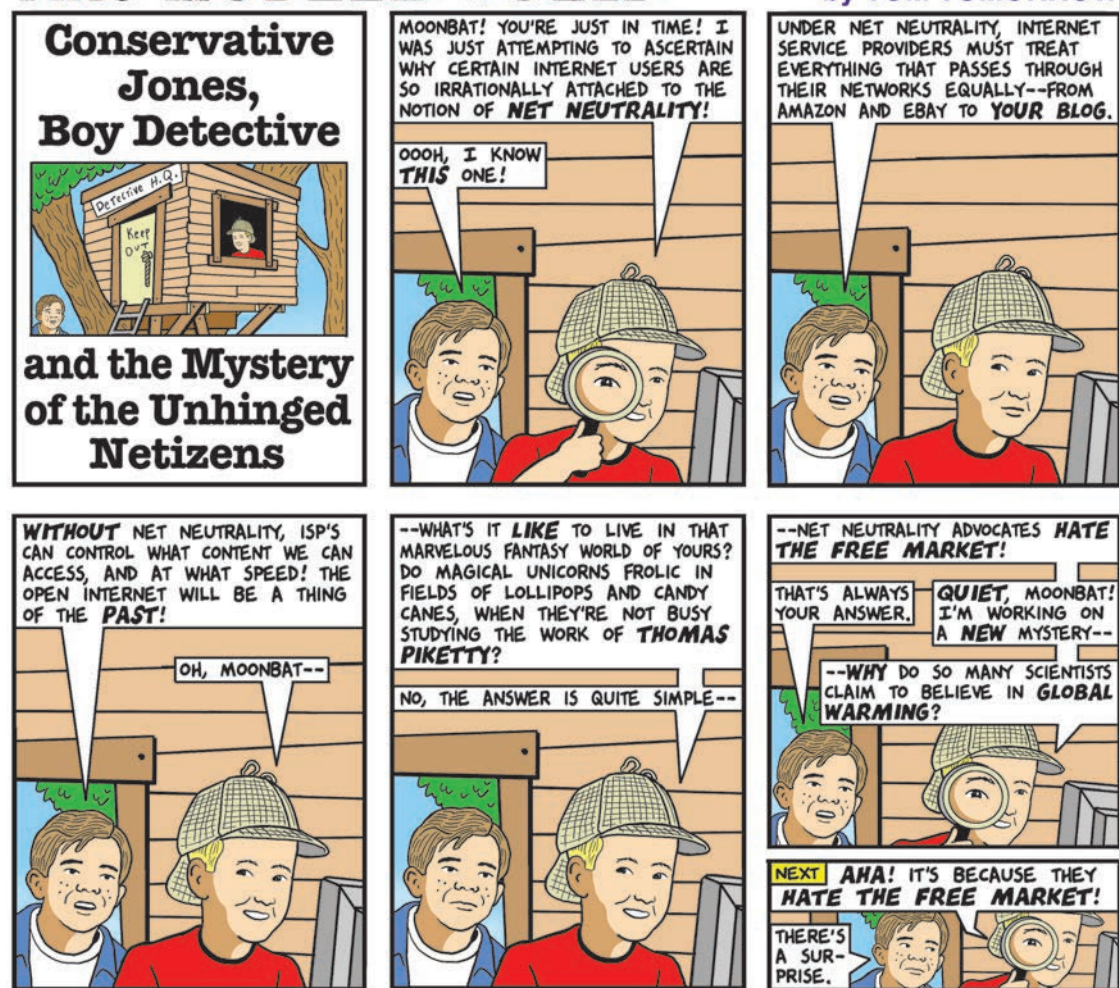
Campos represents those who are pulling themselves up by their bootstraps, as the saying goes, *in reality*. He demonstrates strength of character and values in not accepting funds from shady interests (unlike Chiu) and continues to help the people who truly need it, those who are unjustly displaced and in desperate need of housing in the community that is their long-term home. He supports emerging artists by being in touch with our needs, and crafting legislation that enables us to stay in our homes, and helps the current law become more just (because let's face it, justice is always ahead of the law; for example, see: slavery being sanctioned in colonial USA and marriage discrimination in California by Proposition 8).

From one concerned and civilly engaged resident of San Francisco to the next, I urge you to vote for David Campos in the upcoming primary on June 3. **SFBG**

Sara Jean Yaste is a writer, musician, and creative social interventionist living and breathing in San Francisco. Her band, Future Twin, performs May 31 3-6pm at a Happy Hour for David Campos at DNA Lounge.

THIS MODERN WORLD

by TOM TOMORROW



More democracy in City Hall

EDITORIAL Mayor Ed Lee has repeatedly overstepped his authority on behalf of the entrenched political and economic interests who put him into office, and we're happy to see Sup. John Avalos and his progressive allies on the Board of Supervisors starting to push back and restore a more honest and equitable balance of power at City Hall.

There was no excuse for Lee and his political appointees on the San Francisco Public Utilities Commission to sabotage a decade of work creating the CleanPowerSF program, the only mechanism the city has for creating the renewable energy projects we need to meet our climate change goals.

This was a program created by a veto-proof majority on the Board of Supervisors, the body that the City Charter gives the authority to create such programs on behalf of the people who elect them, then the SFPUC used a vote that should have been a procedural formality to block it (see "Power struggle," 9/17/13).

Lee refused to work with the

supervisors to address his stated concerns — most of which have already been addressed by now anyway, from the program's cost to the involvement of Shell Energy North America, which is now out — draining the CleanPowerSF funding and providing more evidence that this ruse was really all about protecting PG&E from competition.

So Avalos and other progressives of the Budget & Finance Committee last week rejected the SFPUC budget, forcing Lee and allies to now bargain in good faith. That's the kind of realpolitik in service of progressive values that we've been missing at City Hall in recent years, the willingness to get tough with the grinning mayor who disingenuously talks about civility while his operatives stab their opponents in the back.

Avalos is also sponsoring a fall ballot measure that would let voters fill vacancies on the Board of Supervisors, rather than letting the mayor, who heads the executive branch, stack the legislative branch of government in his favor. We

should have done that a decade ago after Gavin Newsom executed his infamous "triple play" and it's especially relevant now that two supervisors are running against either other for the Assembly.

Avalos isn't stressing the balance of powers argument for his Let's Elect our Elected Officials Act of 2014, which would call a special election to fill vacancies in all the locally elected positions if the next election was more than year away (both the Board of Education and City College Board of Trustees would appoint interim members). It even gives up the supervisors' power to appoint a new mayor (with the board president serving the interim, as is now the law).

San Francisco isn't a dictatorship, as much as that might please Lee's business community allies. The people and our district-elected supervisors need to have a stronger voice in how this city is being run, so we at the Bay Guardian are happy to see a few new green shoots of democracy springing up at City Hall. **SFBG**



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On the Rise star Tony Molina at El Rio

Tony Molina, long time Bay Area hardcore alumnus gone solo, was featured in the Bay Guardian's On the Rise issue last March. Head on down to El Rio On Wednesday night and hear what "hedonistic breakdowns and riffs similar to Thin Lizzy" and "songwriting and vocal delivery reminiscent of Guided by Voices and Weezer" are all about. His debut EP *Dissed and Dismissed*, re-released on Slumberland Records (another local gem), caught the attention from NPR, Spin, Vice, Pitchfork, and others - because it's just that good. Seattle's **Big Eyes** and **Flesh World** will be sharing the stage.

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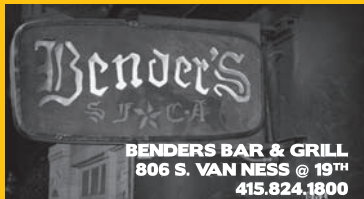
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BY BRIAN MCMAHON

news@sfbg.com

NEWS Two weeks ago, the Centers for Disease Control and Prevention announced that it was recommending physicians consider Truvada, a medication used to treat HIV/AIDS, to prevent infection for high-risk patients who are HIV negative. Seen as a miracle drug by some and a “party drug” by others, Truvada has struggled to take off as a preventative measure and, prior to the CDC’s endorsement, floundered under its own controversy.

The drug regimen is known as pre-exposure prophylaxis, or PrEP, and involves taking one pill of Truvada daily. The most common side effects are initial nausea and headaches, but even those generally subside after a couple of weeks. Most impressive is the efficacy rate: Studies point to a reduction in risk of contracting HIV that is higher than 90 percent for individuals who take the medicine daily as recommended.

Additionally, the CDC has recommended PrEP only for high-risk patients — meaning gay men who have sex without condoms; intravenous drug users; and couples, gay or straight, where one partner is HIV positive and the other is negative.

“While a vaccine or cure may one day end the HIV epidemic, PrEP is a powerful tool that has the potential to alter the course of the U.S. HIV epidemic today,” said Dr. Jonathan Mermin, director of CDC’s National Center for HIV/AIDS, in a press release.

But PrEP comes with its detractors, the most vocal of whom have come from within the HIV/AIDS and gay community. PrEP users often carry the stigma of being hypersexual gay men, looking to justify their promiscuous sex lives and disavowal of condoms with a daily pill. The label “Truvada whore” soon emerged as a means to shame PrEP users (though the term is now being reclaimed by PrEP activists as a source of pride through hashtags and T-shirts).

However, the loudest critic by far has been the AIDS Healthcare Foundation, a nonprofit organization based in Los Angeles that provides care to HIV-positive patients around the globe.

“This is a position I fear the CDC will come to regret,” said AHF President Michael Weinstein in a statement. “By recommending widespread use of PrEP for HIV prevention despite research studies amply

PrEP school

Daily use of drug to prevent HIV infection greeted with controversy

chronicling the inability to take it as directed, and showing a limited preventive effect at best, the CDC has abandoned a science-driven, public health approach to disease prevention — a move that will likely have catastrophic consequences in the fight against AIDS in this country.”

The CDC estimates about 50,000 new cases of HIV annually in the United States.

The push for PrEP is playing out like a grand battle between two formidable foes. On one side is the multi-billion dollar pharmaceutical company that produces Truvada, Gilead Sciences, headquartered just a few miles south in Foster City. On the other is AHF, the largest provider of HIV/AIDS medical care in the US. While on the surface it may seem like a massive corporation taking on the not-for-profit underdog, the reality is much more complex.

THE TRUVADA TRAIN

When Truvada was first approved by the Food and Drug Administration 10 years ago, it was a revolutionary new pill used in combination with other drugs to help control the virus in HIV-positive patients. At a time when most HIV medications required taking pills throughout the day and carried intolerable side effects, Truvada was a once-a-day godsend.

Since then, Gilead has established itself as one of the leading companies for HIV medications, producing or helping to produce many top drugs, such as Atripla, Complera, and Stribild, all of which use components of Truvada in their formulas.

But Truvada’s truly revolutionary moment came in July 2012, when it became the first drug approved by the FDA to reduce the risk of HIV infection in negative individuals.

Controversy immediately ensued.

Medicating healthy people is not a popular approach, especially when those drugs cost \$13,000 annually per patient (most insurance companies, as well as Medicare and Medicaid, cover PrEP). In comparison, the CDC estimates that the annual cost to treat someone who

already has HIV is \$23,000. If all of the 500,000 high-risk Americans who the CDC recommends use PrEP were to begin the therapy, the gross revenue for Gilead would be \$6.5 billion — all for people who aren’t even sick.

Despite the potential for astronomical profits, as of September 2013 only 2,319 unique individuals had been prescribed Truvada as PrEP, according to Gilead. Half of those patients are women, suggesting that gay men are not being aggressively targeted for PrEP. When PrEP users who are part of research studies are included, the total number of patients is still estimated to be under 10,000.

One reason for the slow start is a lack of awareness. Outside of big cities, there is less dialogue surrounding HIV and prevention techniques. And even in metropolitan areas, familiarity with Truvada is often limited to the HIV specialist doctors treating patients who already have HIV and wouldn’t benefit from PrEP.

“We get a fair number of patients here who are rejected for PrEP from other physicians in the city,” said Dr. John Nienow of One Medical Group in the Castro. “I haven’t heard about widespread adoption in other offices, but I have heard of other physician groups not wanting to prescribe Truvada for PrEP.”

When asked whether the recent CDC announcement endorsing PrEP would change that, Nienow was hopeful.

The CDC announcement “will educate and legitimize PrEP’s use on a widespread basis,” he said. “I think physicians might be uncomfortable prescribing it, and this will make them more comfortable.”

Another reason PrEP has failed to gain

traction is that Gilead has spent virtually no money on advertising its own drug. Well, sort of. It is true that Gilead has avoided advertising campaigns — drug companies that push their own drugs tend to stir up controversy — but many of the organizations that have come out publicly in favor of PrEP have received grants from Gilead. According to tax forms, Project Inform and the San Francisco AIDS Foundation, two prominent local nonprofits that support PrEP, have both received large donations from the pharmaceutical company.

One such grant was awarded to Project Inform, for the group to produce videos about PrEP targeted toward young gay men, particularly men of color, according to David Evans, director of research advocacy.

Was this donation a part of Gilead’s marketing strategy? It’s tough to say for sure; Gilead did not return Bay Guardian calls seeking comment.

Regardless of money, it is clear that a new approach is needed for combating HIV. New infections in the US have stubbornly hovered at around 50,000 incidences per year since the ’90s, despite pushes for condom usage and education efforts.

“Yes, PrEP is working. It works when it’s adhered to,” Nienow said. “It’s been extensively studied in populations at risk for HIV, and the conclusion was that it is dramatically successful. So much so that one expert even said that the debate about efficacy is now over.”

FROM SELF-PROTECTION TO “SLUT”

It’s true that the AIDS Healthcare Foundation is no billion dollar corporation such as Gilead. But with an operating budget this year of \$904 million and a presence in 28 countries, AHF is still a force to be reckoned with.

Though the list of organizations that are loyal exclusively to condoms as a method of prevention is dwindling, AHF has been one of the most powerful and resolute allies of latex protection since the very beginning. Even before Truvada was approved by the FDA as PrEP in 2012, AHF campaigned to prevent it from happening. Even though AHF may be growing more and more isolated in its anti-PrEP stance, it is anything but ready to give way.

Though the efficacy rate for using PrEP is upwards of 90 percent reduction in risk, AHF and other critics consistently cite a drastically lower 40 percent reduction. The difference between these two figures lies in patient behavior: When Truvada is taken correctly, that is, every day without skipping doses, then it’s been shown to reduce new HIV infections by over 90 percent. However, when research studies publish data they must include all participants, regardless of whether they took the dosage as instructed or not. Average out the effectiveness of the drug between participants who adhered religiously and those who didn’t take it at all, and you arrive at about a 40 percent reduction in risk.

But as AHF points out, the outcome for the participants who did not follow instructions is an important reality that should not be overlooked.

“When you read these stud-



ies carefully, what they say is that research modeling can be whatever percent effective, but research modeling is not real-world applicable," said Ged Kenslea, AHF director of communications. "In every study participants were given incentives and paid to participate," yet still didn't adhere to instructions consistently.

"We can't even get people who already have HIV to take their pills as prescribed," Kenslea added.

Even amid legitimate concerns about health risks associated with improper use of PrEP or its inability to act as a safeguard against other STDs, much of the debate has become infused with anti-PrEP rhetoric rooted in stereotypical assumptions about the promiscuity of gay men. Patients who use it to protect themselves are reduced to "Truvada whores," men who live capriciously and are always on the lookout for their next fuck.

"The last couple of years that we've been prescribing [Truvada], there have been reports from patients who have received negative reactions from some people," said Nienow. "Some people, particularly online, regard it as a marker for whores and promiscuity, and others as a marker for self-protection. The stigma kind of ranges from, 'Great, you're protecting yourself,' to, 'Horrible, you're a slut.' My patients have seen all of those."

Just last month, AHF President Michael Weinstein referred to Truvada as a "party drug," setting off such a fury that a petition to remove him as head of the organization is now circulating around the Internet. It has amassed nearly 4,000 signatures.

AHF's policy of championing condoms above any other method is strange, considering that it cites poor adherence to Truvada as the drug's primary downfall. While the efficacy of the drug clearly drops when it is not taken correctly, AHF critics point out that condoms are not used consistently either, and having multiple methods of protection is better than one.

After viewing donations by Gilead to HIV/AIDS groups, the Bay Guardian requested a list of donors from the AHF as well, but the organization provided a 2012 tax form that did not include a donor list.

PrEP does have some efficacy, AHF's Kenslea said, and AHF clinicians are free to prescribe Truvada as a preventative drug.

"If an AHF physician feels that prescribing PrEP is appropriate, then we do not stop that," Kenslea said.

Still, AHF's uncompromising

reluctance to consider endorsing PrEP is puzzling. AHF leaders repeatedly list reasons that the drug will not work, despite mounting scientific evidence stating the contrary. There is no doubt that PrEP should not be taken lightly or with a blasé attitude, but why eschew it with such fervor?

"We are not refuting the science," Kenslea said. "We are disagreeing on the understanding of human nature."

A DAILY ROUTINE

When Damon Jacobs re-entered the dating game in 2011, it was a completely different playing field from what he remembered. At first, he wasn't sure what to expect after coming out of a seven-year relationship with his boyfriend, but he quickly realized there were some significant differences since he had last played the field.

"For me, getting back into the dating world and the cruising world, I was realizing that people were not using condoms as they were a decade earlier," Jacobs said. "And I wasn't using them like I was in 1990's San Francisco either."

But even scarier than Jacobs's risky behavior was the reasoning behind it.

"I noticed that my thinking had changed," he admitted. "I started thinking of HIV as a 'when,' not an 'if.'"

It was during that time when the PrEP studies were just beginning to be published. After attending a forum about using an HIV treatment drug to prevent HIV, Jacobs gathered all of the information he could on this unconventional approach and ran back to his doctor. He knew he wasn't being as diligent to prevent HIV as he once had been, and PrEP seemed like an effective way to stay negative.

His physician had never heard of giving Truvada to a patient without HIV, but Jacobs showed him the research and promising results. He began taking PrEP in July 2011, exactly one year before its FDA approval for negative individuals.

"Those of us using PrEP now, we were the first ones asking for this, so we've had to be the educators and the advocates," Jacobs said. "We even educate the doctors. Some doctors take that and say, 'yes, I want to work with you.' Others give tacit dismissal, and then some tell outright lies about it."

In the past three years, Jacobs has never missed one of his daily pills. He has built it into his everyday routine: eat breakfast, brush teeth, take PrEP. If you can remem-

ber to brush your teeth, he postulates, you can remember to take your pills.

Unfortunately, Jacobs has dealt with the stigma that surrounds PrEP as well.

"If I'm on a date with someone who is negative and he finds out, he'll ask me, 'Oh, so you're a whore? Do you have sex with everybody?'" Jacobs lamented. "It's not a common reaction, but it stems from a misunderstanding of what PrEP is."

Instead of being offended,

embarrassed, or angry, he takes the time to educate, often resorting to the same analogy: that it's very similar to women taking birth control; it reduces the unwanted consequences of condom-less sex.

Even though Jacobs disagrees with today's critics of PrEP, he seems to understand where they are coming from. He volunteered with the Stop AIDS Project in San Francisco in 1992, while HIV was crippling the gay community and condoms were considered the only safeguard

from a then-fatal virus.

"Michael Weinstein's message has been that people should use condoms," said Jacobs. "When I started volunteering at Stop AIDS [Project], we had a marketing campaign where we gave out pins and T-shirts at local bars and clubs that said '100%' because we knew that if everybody used condoms 100 percent of the time, we could eradicate AIDS by 2000."

"Well I ask you, how did that pan out?" SFBG

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REPEAL OF SUNDAY METERING

It made no sense for Mayor Ed Lee to insist that the SFMTA repeal having to pay for parking meters on Sunday, a program that the agency found was causing more turnover and thus more parking availability and less traffic congestion in busy commercial corridors. Drivers, businesses, and Muni riders all benefited from the paid meters. That repeal will cost taxpayers about \$11 million per year while transit riders are paying Muni fares that are being increased to \$2.25 and the SFMTA is claiming to have no money to provide free transit service to seniors and those with disabilities. This decision amounted to a \$11 million annual expenditure with negative environmental impacts that were never studied — a violation of the California Environmental Quality Act, as the Board of Supervisors should rule when it hears that appeal this summer. This is money that could be better spent.



PROMOTING TOURISM

San Francisco takes in almost \$300 million per year on its transient occupancy tax, then it turns around and spends a significant portion of that promoting tourism by funding the San Francisco Travel Association (including its high-paid President Joe D'Alessandro), the Moscone Convention Center and its current expansion plans, and a variety of other tourism outreach efforts. The private sector that receives the biggest benefits from tourism (tourists spend \$25 million a day in the city, according to the SFTA) should be funding more of the city's tourism promotion and the hotel taxes should be treated as a general revenue source to improve Muni, roads, and other services that tourists also use.



SUBSIDIES FOR AUTOMOBILES

Even in this transit-first city, where the SFMTA claims to be trying to reduce the percentage of total trips taken by car from about 60 percent now down to 50 percent, city policies subsidize automobiles (as well as the Google buses and other private shuttles). Drivers get free parking on public streets throughout the city, particularly on the west side. Most housing development projects are still required to provide on-site parking, which increases the cost of housing even for residents who don't drive, despite some early progressive reforms that try to de-link parking from housing. And motorists contribute far more than other residents to wear-and-tear on our roads, adding to the Department of Public Works budget — with the very worst offender being those massive Google buses, whose impacts on the city budget are far more than the \$1 per stop they're now paying. There are tricky legal restrictions around making drivers pay for their impacts, but there are ways of doing so if the political will is there.



HIRING BAD CONSTRUCTION CONTRACTORS

According to an audit published by the City Controller's Office, San Francisco has budgeted more than \$25 billion for its capital improvement plan in the next 10 years — but doesn't bother to check whether a contractor has done a good job in the past before passing out lucrative contracts. "City departments do not adequately assess contractor performance and do not consider past performance in the construction contract award process," the audit found. "Although 70 percent of surveyed city construction staff have at least occasionally encountered city contractors that they considered poor performers, the City's Administrative Code does not require departments to assess the performance of construction contractors, and past performance is not considered." The result? "Project delays, substandard work, and higher likelihood of claims and litigation." Oh, and that great flushing sound as tax dollars are whooshed away.



TREASURE ISLAND

San Francisco purchased contaminated Treasure Island for \$105 million in 2009, spent millions more on planning and contracting work to prepare for private developers to build about 6,000 homes on the island, agreed to stake an additional \$700 million in bond money against future property taxes, and then basically gave the whole thing away to politically connected developers to build up the island with towers that will rise up 60 stories, developers who will take their customary 15-20 percent profits on what they put into the deal. All of this on an island that current climate change projections show will be underwater by the end of the century, requiring acres of landfill and buffering against the elements to avoid this fate, even though San Francisco is under state mandate to remove bay fill and live in more harmony with the natural world. Is this really a good idea?



Cash ba

Ten things San Francisco should fund — and 10 things it shouldn't — to create a fair, equitable, and forward-thinking city budget

BY REBECCA BOWE, JOE FITZGERALD RODRIGUEZ,
AND STEVEN T. JONES
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NEWS San Francisco is moving into the heart of city budget season, with the Board of

Supervisors Budget and Finance Committee holding detailed budget hearings over the next month to modify the \$5.9 billion budget that Mayor Ed Lee introduced on May 1. Lee's budget had a \$66.7 million shortfall in the General Fund for the coming year, which he



MEDICAL EXAMINER'S OFFICE

Families now have to wait at least six months to find out how their loved ones died in San Francisco, which is new, preventable, and unacceptable. Short staffing and slow turnaround times have led the National Association of Medical Examiners to downgrade this office's accreditation from "full" to "provisional." The city budget should provide the staffing needed to process autopsies and medical reports as quickly as the examiners and laboratories can perform them and help give grieving families the closure they're being denied for budgetary reasons.

911 DISPATCHERS

California law mandates that 90 percent of 911 calls be answered in 10 seconds or less; in San Francisco, that number often drops to 60 percent or lower. In early April, 911 dispatchers gathered at the city's Department of Emergency Management to say that chronic understaffing is forcing dispatchers to put distressed San Franciscans on hold, or to force new callers to wait longer than 10 seconds before answering. "When a mother calls 911 because her baby isn't breathing, 10 seconds matter. San Francisco 911 dispatch department is understaffed and needs to be improved," says dispatcher Sean Dryden, calling for the city to put more resources into the system.



ACTIVATING SURPLUS PROPERTY

Last week, the California state Assembly passed legislation that would give affordable housing developers the right of first refusal for "surplus" lands owned by local governments, thereby strengthening an existing priority for use. San Francisco has at least 42 surplus properties that could conceivably be converted into affordable housing projects, if resources were dedicated toward facilitating such partnerships and prioritizing this important need. "There is very little land available for affordable housing development," says Assemblymember Phil Ting (pictured), who authored the legislation, which is now headed to the Senate for final approval. "These precious properties should become homes for working people."



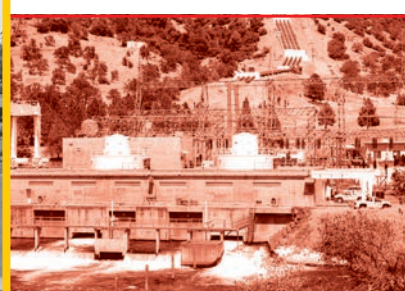
BIKE INFRASTRUCTURE

The city has made strides in recent years to build out its bike infrastructure, but it still has miles of roadway left unsafe for bicyclists. The city identified many intersections and roadways in need of better bike infrastructure in its 2009 Bicycle Plan. Five years later, many of the identified "near term" projects still need big improvements: the Broadway tunnel; Golden Gate Avenue and Turk corridors; Division and 13th Street corridors; and "The Hairball" between Cesar Chavez and Potrero. Some of these improvements would cost the city \$1 million or more, but others would cost as little as \$100,000. Even the low-cost bike improvements languished since 2009, a clear failure.



CRUCIAL INFRASTRUCTURE

The San Francisco Public Utilities Commission is desperately trying to come up with \$625 million to replace 19-mile-long Mountain Tunnel, a critical conduit for city water from Hetch Hetchy that is in danger of imminent collapse, which would be devastating to residents of San Francisco and other Bay Area jurisdictions that rely on it. And that is just one of many items on the long list of capital improvement projects — from failing sewer lines near our bayfront to overdue transportation infrastructure improvements — that get funded each year based on politically influenced budget decisions rather than what the city actually needs to be functional and forward-thinking.



PROGRAMS TOO FAR IN THE BLACK,
AKA MISPLACED BUDGET PRIORITIES.

PROGRAMS IN THE RED,
AKA UNDERFUNDED, NEGLECTED NEEDS.

PHOTOS BY MIKE KOOZMIN;
AP FILE PHOTOS

ckwards\$

needs to close with a revised budget by June 1, as well as a \$133.4 million budget hole the following fiscal year.

We at the Bay Guardian are here to help, because this is a mismanaged city that has some severely misplaced fiscal priorities right now. Although San Francisco's booming economy means this will be a far less painful budget season than previous years, the city still has a structural budget deficit and lingering damage

from the administration of Gavin Newsom, who slashed services and raised a variety of fees to address big budget deficits without raising taxes.

The moment is now, when we have more revenues than expected — and more money than we're likely to have again for awhile given boom-bust business cycles and our overdependence on the volatile tech sector — to finally create a city budget that sees to the needs of all San Franciscans. **SFBG**

BUSINESS TAX CUTS

The Mid-Market Tax Exclusion Zone — more commonly known as the Twitter tax break after the company whose threat to leave the city extorted millions of dollars from city coffers — is just one of series of business tax breaks aimed at the booming technology industry by Mayor Ed Lee and his allies. Not only did they also get stock options excluded from taxation (repealing a law signed by tech-friendly ex-Mayor Gavin Newsom), but they also subtly crafted 2012's Proposition B, the complicated business tax reform measure approved by voters, to give the tech sector a substantial tax cut with little public discussion about that provision.



CENTRAL SUBWAY

We at the Bay Guardian are huge fans of public transit, and we generally believe this is all money well spent. That said, the Central Subway is a costly boondoggle whose false promises and high cost per rider we'll all be covering for years to come. That money could have been better on a variety of other transit projects that would improve service to Chinatown and other hard to access parts of the city. And the cost overruns in the project — which have been hidden from public view by sneaky and unethical accounting tricks, as the SF Weekly reported this spring — are likely to continue sapping resources from Muni and the SFMTA for a generation to come.



NONPROFIT INC.

The city spends millions of dollars every year on hundreds of contracts with nonprofit organizations, much of which goes to politically connected groups in a sort of political patronage system. For example, Randy Shaw and his Tenderloin Housing Clinic have dozens of contracts with the city to perform a variety of services, all while he writes glowing puff pieces on Mayor Lee for his Beyond Chron blog. Shaw even recently got a \$20,000 city contract to help find tenants for commercial spaces in the Tenderloin — as if that's actually a problem in a booming city with an overheating economy. The city's contracts should be thoroughly reviewed by an independent party — in addition to the Board of Supervisors — to weed out the political patronage.



SUBSIDIZING EVENTS FOR THE WEALTHY

Can anyone fathom why San Francisco used taxpayer dollars to fund Oracle CEO Larry Ellison's super-rich boy America's Cup last year? Ellison pulled in a \$96.2 million salary in 2012, and is worth billions. Yet Mayor Lee put up general fund money to the tune of \$20 million for the billionaire's yacht race, according to a report by the city's Budget and Legislative Analyst. What was the city supposed to get out of it? A major tax revenue windfall, for starters, but that turned out to be a myth. San Francisco lost \$6 million in general funds, and Larry Ellison won the cup, and our money. City taxpayers also subsidize the symphony, the opera, blue-blood gatherings in City Hall, and other events their wealthy attendees should be paying for themselves.



RAINY DAY FUND

Why is the Mayor's Office proposing to stick \$125 million into the Budget Stabilization Fund, aka the Rainy Day Fund, when the city's Affordable Housing Trust Fund is falling woefully short of building the below-market-rate housing that San Franciscans need right now. With this city displacing its more diverse populations and becoming steadily more affluent, which will forever change its socioeconomic and political dynamics, it's raining now — raining the will of the wealthy, a downpour that is flooding the rest of us out of the city of St. Francis.



PUBLIC HEALTH

In a recently issued report, nurses at San Francisco General Hospital represented by SEIU Local 1021 publicly warned of dangerously low staffing levels. "Our patients frequently do not receive the level of care required by state law, hospital policies, or modern safety standards," they wrote. The concerns are especially worrisome in the Emergency Department, where core staffing of 22 nurses per shift dropped to 17 in recent months, or sometimes down to 11. "As a result, an average of 11 the Emergency Room's 26 beds are closed while the Hospital goes on diversion," turning away ambulances. "Over the year, our trauma center, SFGH, uses 3 percent more beds than budgeted—which indicates a dangerous lack of 'surge capacity' to absorb extra patients in the event of a natural disaster." The report noted that vacant positions are technically budgeted in, but lingered unfilled.



HOMELESS SERVICES

In the past 10 years, San Francisco has lost about one-third of its homeless shelter beds, while about half of the city's drop-in center capacity was also slashed, longtime advocate Jennifer Friedenbach, director of the Coalition on Homelessness, told us in a recent interview (see "San Francisco's Untouchables," March 24, 2014). The city can and should do more to provide a safety net for those in the precarious position of sleeping on the streets. And on a related note, city contracts for providing short-term stabilization beds for the homeless should not be awarded to slumlords who have been cited so many times for Health Code violations that they're being sued by the City Attorney's Office. Surely city agencies can find landlords who don't endanger their tenants' health and well-being through chronic neglect of their properties.



AFFORDABLE HOUSING

When voters approved creation of the Affordable Housing Trust Fund in 2012, Mayor Lee and his allies in the business and development communities congratulated themselves on finally addressing affordable housing. The only problem was the city contribution of \$20 million per year, eventually rising to \$50 million annually, was a drop in the bucket compared to the actual need for subsidized housing construction. The city's Housing Element calls for 60 percent of new housing to be below market rate to meet the needs of city residents, yet less than 20 percent of housing in the pipeline is affordable. Even the mayor's grand promise to have a third of new housing built by 2020 be affordable turned out to be a lie, with the San Francisco Public Press recently reporting that he's counting rehabilitation of existing public housing units. Sup. John Avalos is now working on devoting more city funding in this budget to affordable housing and we hope the full board supports his efforts.



PEDESTRIAN SAFETY

San Francisco spends \$15 million annually on pedestrian injuries, according to the Department of Public Health, and 20 pedestrians were killed by vehicles on the streets of San Francisco in 2013 (including 6-year-old Sofia Liu on New Year's Eve). Investments in safe streets for pedestrians saves the city money, and saves lives — but all of that counts on making the *right* investments. WalkFirst, the city's pedestrian safety program, identified San Francisco's most dangerous intersections, mainly in the Tenderloin and downtown, where there is a crucial need for safety modifications. Though the mayor pledged \$50 million over five years to improve those intersections, that money depends on November transit ballot measures (including the vehicle license fee increase he's now waffling on even placing on the ballot). If they fail, only \$17 million will be available for pedestrian safety work. But even that amount barely scratches the surface: WalkFirst identified \$240 million worth of street improvements needed to make San Francisco safe for walking.



A HIGHER MINIMUM WAGE

In 2012, when San Francisco's minimum wage was \$10.24 per hour and rents were lower than they are today, the Department of Public Health published a map showing how many minimum-wage jobs a toiling soul would have to work in order to afford a market-rate two-bedroom apartment in a given neighborhood. To live in SoMa? 7.4 jobs. The Sunset? 3.8 jobs. The Mayor's Office opposes increasing the city's minimum wage to \$15 on the grounds that it would increase the costs of city contracts with nonprofit organizations to provide various city services. It's bad enough that the city has privatized essential public services, but to make the argument that the workers who provide these services aren't even entitled to a living wage is obscene.



FOOD ME DANCE

San Francisco wastes money on contractors with subpar performance records

BY REBECCA BOWE
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NEWS As any job seeker knows, it's tough to compete for a desirable gig if you can't point to a solid track record. You might think this would be especially true for city contractors who stand to make a killing on lucrative construction projects.

Take, for instance, a \$283.2 million San Francisco Public Utilities Commission contract awarded to perform an absolutely essential service: making seismic and hydraulic retrofits to water-treatment units.

With close to \$300 million in taxpayer dollars on the line, not to mention the general importance of having a properly functioning water treatment system in the event of an earthquake, you might think the city would kick some tires and make a few inquiries about the company's track record before signing a deal.

But according to the results of an audit issued May 20 by the Office of the Controller, local agencies do not "consider past performance in the construction contract award process."

Which is to say, there is no mechanism preventing city agencies from awarding high-paying construction gigs — over and over again — to bidders who have done a terrible job in the past.

For the water-treatment fixes, the SFPUC wound up selecting what the controller's audit charitably termed a "poor-performing" contractor. It didn't go well: The company "delivered poor quality control, and applied poor project management," according to the audit.

It issued 87 "change orders" — adding work beyond what was outlined in the original contract — consequently padding the bill by an additional \$2.1 million. And this contractor was hit with 70 noncompliance notices, issued when a contractor isn't following the obligations spelled out in the contract. Sending out those notices eats up city resources, auditors noted, while following up on them necessitates further inspections and site visits.

Although the audit didn't name the contractor, the amount allocated and work described suggests that it was Keiwi Infrastructure West Co., hired to take on a water treatment plant retrofit project at the SFPUC's Harry Tracy facility, which treats drinking water that originates at the Crystal Springs Reservoir System.

According to the project website, "Seismic retrofits and electrical upgrades will allow us to reliably provide up to 140 million gallons of water per day, for 60 days, within 24 hours of a major earthquake. Harry Tracy serves several communities on

the Peninsula in addition to San Francisco." The company didn't return a call from the Guardian seeking comment.

Why was a problematic contractor entrusted with such a critical project? According to the audit, city law does in fact require a contractor to have "a record of prior timely performance," and a history of dealing with the city "in good faith."

But there's no system for holding contractors to these standards. Since the city has no system in place for evaluating bids based on a contractors' past performance, it's anyone's guess whether this contractor had a poor track record before being hired — and there is nothing to prevent the firm from being hired yet again despite the problems encountered by the SFPUC.

The city contracting process follows a scoring system to ensure that the contract award is impartial and equitable — but since it doesn't factor in a contractor's prior track record, that's never formally considered.

And because the city doesn't require contractor evaluations, or maintain any centralized database of records showing how well contractors have carried out their duties in the past, "poor-performing contractors — even contractors incapable of performing the work on which they bid — can

secure additional city contracts," auditors found.

This SFPUC contract was just one example. The report also highlighted a case study from the San Francisco International Airport, in which a construction crew botched a welding job performed as part of a \$15 million contract to build a pedestrian bridge and mezzanine to an airport terminal. The report outlines what went wrong, citing "inadequate installation and missed steps in the welding procedures; bolt holes were misaligned and measured incorrectly." As a result, SFO issued 59 noncompliance notices.

A contractor hired by the Department of Public Works, for a \$5.2 million neighborhood branch library project, was reportedly "aggressive and argumentative ... focused on preparing a claim instead of the project," and "left the job midway through the project," the audit notes. After that went south, the city spent \$85,000-\$100,000 on litigation, finally completing the job with the city's own workforce.

The coming decade promises to be golden for city contractors who work in the construction sector. San Francisco has budgeted more than \$25 billion for ambitious projects under its capital improvement plan, so many lucrative construction opportunities

will arise.

The Controller's City Services auditor has kept a watchful eye on construction over the past couple years, Director of City Audits Tonia Lediju told the Guardian. That led to the discovery that the city lacks a process for tracking contractors' past performance when making hiring decisions.

"Given what we learned from our previous audits, not to mention ... our reliance on contractors to accomplish our city's capital plan, the Controller's Office decided to conduct this audit to more formally assess the adequacy of the departments' contractor evaluation processes," Lediju explained.

As part of the audit, the Controller's Office surveyed construction management staff at various city agencies, finding that a full 70 percent of them reported encountering poor-performing contractors "at least occasionally."

To address the gaping problems in the construction contracting system, the Office of the Controller recommended that city agencies work with the Mayor's Office, the Board of Supervisors, and the City Attorney's Office to strengthen the law by requiring contractor performance evaluations to be completed — and to consider those evaluations when awarding contracts. With \$25 billion in spending over the next 10 years, this might be a wise move. **SFBG**

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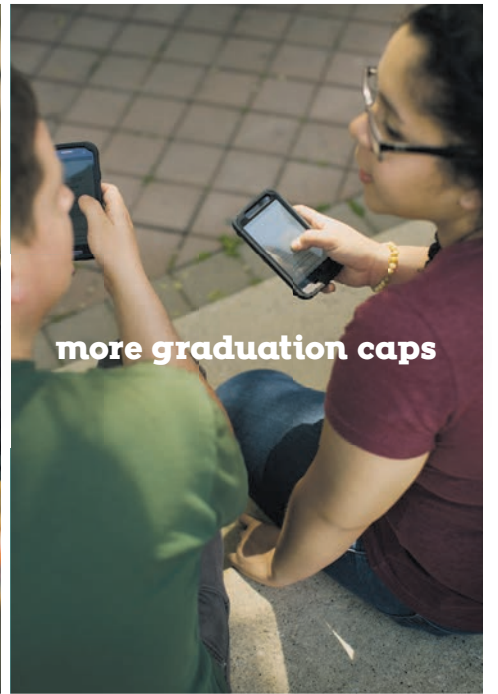
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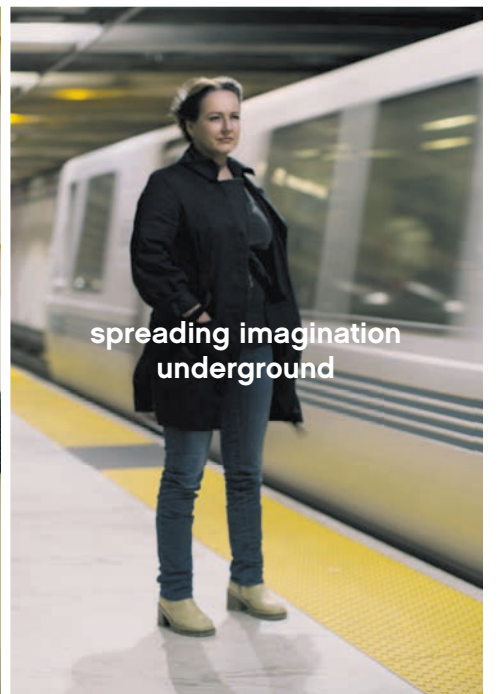
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FRESH STARTS



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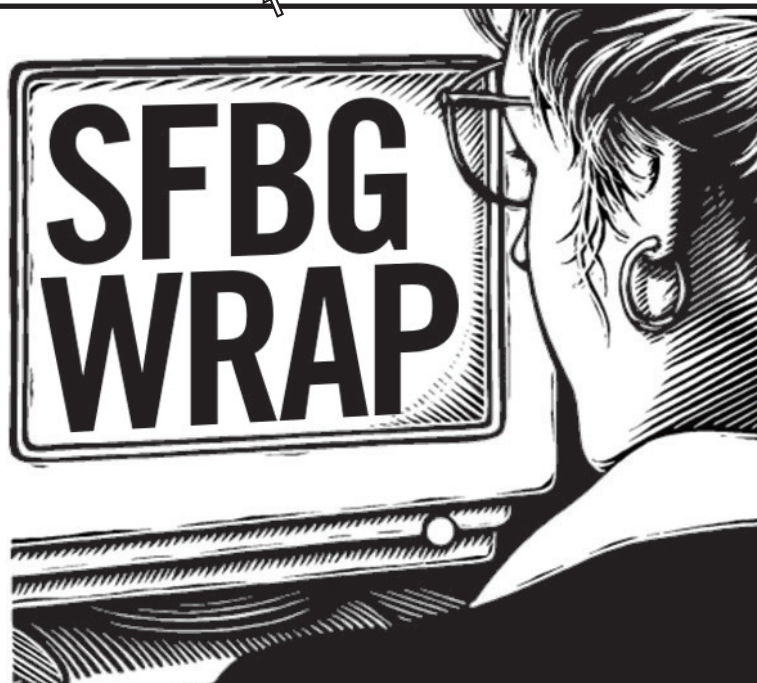
spreading imagination
underground

POWER STRUGGLE, ROUND TWO

The Board of Supervisors Budget and Finance Committee voted to reject the San Francisco Public Utilities Commission budget, an effort by Sup. John Avalos and others to force Mayor Ed Lee to the bargaining table over the city's neglected sustainable energy infrastructure needs.

"I wanted to get the mayor's attention and to find a practical way to let the mayor know the Power Enterprise infrastructure needs help, as well as CleanPowerSF," Avalos told the Guardian.

CleanPowerSF would provide electricity derived from renewable sources to enrollees in the municipal program. After the program won approval by a veto-proof majority on the Board of Supervisors last year, Lee's appointees to the SFPUC blocked implementation of the program during what should have been a routine vote to set a maximum rate. Then Lee this year raided those funds and transferred them to his



GoSolarSF program.

"Because he raided our funds, I worked with [fellow Budget Committee members Sups.] Eric Mar and London Breed to kill his budget," Avalos told us, noting that he alerted Lee of his intention to do so, and never got a response. "It was remarkable that

he thought he could just bring this to committee and thought everything was hunky-dory."

Christine Falvey, the mayor's spokesperson, said the mayor hadn't had time yet to develop his next step. However, "the mayor is committed to funding GoSolarSF, a program that can

start immediately," Falvey said, "to help us reach our aggressive environmental goals and employ San Francisco residents."

But when it comes to reducing greenhouse gas emissions, as Avalos later pointed out in a Facebook post, "At 30 megawatts CleanPowerSF would reduce in 12 days what [Lee's] proposed GoSolarSF program will reduce in a year." (Joe Fitzgerald Rodriguez and Steven T. Jones)

FALLEN CYCLISTS REMEMBERED

Nearly 100 San Francisco bicyclists joined thousands of pedal-powered citizens from more than 300 cities around the world May 21 for the Ride of Silence, honoring cyclists killed by motorists by riding to the collision spots to leave flowers and signs noting their deaths.

San Francisco's ride came at a particularly poignant moment, as four cyclists were killed by drivers last year: Dylan Mitchell, Diana Sullivan, Cheng Jin Lai, and

Amelie Le Moullac. None of the motorists faced criminal charges, with the District Attorney's Office most recently deciding not to charge the delivery truck driver who ran over 24-year-old Le Moullac, despite high-profile attention on the case and a recommendation of criminal charges by the San Francisco Police Department.

Local Ride of Silence organizers Devon Warner and Robin Wheelwright called for greater public awareness of cyclists on the roadways and for drivers to slow down and drive carefully — particularly the commercial vehicle drivers who are responsible for 66 percent of the 34 cyclist fatalities in San Francisco since 2007.

"These are precious humans who are no longer with us, and we want to advocate for change," Wheelwright said during a pre-ride presentation in the basement at Sports Basement.

Also speaking at the event was Karen Allen, the mother of Derek Allen, a 22-year-old San Franciscan who was run over and killed by a Muni bus on Oct. 7, 2010. "I'm so honored to be here

“I want
more
choices”



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tonight. I'm honored by the people who put this together," Allen said. (Steven T. Jones)

SHIPYARD ARTISTS SPARED

Alarm bells went off last year when a small group of sculptors and painters in Building 101 at the Hunters Point Shipyard artists' colony — one of the largest artist enclaves on the western seaboard, where even famed poet and artist Lawrence Ferlinghetti has a studio — faced possible loss of affordable studio space.

Some artists who had long occupied low-rent studios were threatened under a shortsighted relocation plan hatched by Lennar, the mega-developer that's undertaking a sprawling mixed-use and residential project spanning 770 acres at Hunters Point Shipyard and Candlestick Point.

It now seems that the artist colony, which has been there since the 1980s, faces brighter days ahead. Not only were the small number of Building 101 artists spared from

eviction, but a much larger group of artists — who currently occupy studios in buildings slated for demolition under Lennar's plan — have been promised brand-new art studio space with affordable rents set in perpetuity.

Commissioners of the Office of Community Investment and Infrastructure — better known as the successor agency to the San Francisco Redevelopment Agency — approved a final plan May 20 for a new shipyard art facility. The 87,000-square-foot structure would house 130 artists' studios, plus a gallery space, a kiln room, a spray booth, and more.

The Shipyard Trust for the Arts (STAR), a nonprofit organization that's represented the shipyard artists since the mid-1990s, even convinced Lennar to install solar panels to save energy costs. "It has been a long and difficult process," said STAR Vice President Stacey Carter, "but Lennar has agreed to put solar on the new artists studio building at Hunters Point Shipyard and STAR intends to use that savings to help offset the rents for qualified, low-income artists." (Rebecca Bowe)

ANOTHER BLOW TO THE ARTS

Intersection for the Arts, one of the city's most established alternative arts venues, is the latest casualty in a city slowly strangling its arts and music scene.

The decades-old studio and artists' space announced it would lay off most of its staff and program directors by the end of May, and would no longer produce its own arts programming.

"With the specific shifts in the economy and culture of San Francisco, it has been increasingly difficult to operate and sustain a community-based nonprofit arts organization like Intersection," ousted program directors Kevin B. Chen, Rebeka Rodriguez, and Sean San Jose wrote in a joint statement. "For the decade-plus that we have been able to work together, we have collaborated and worked for varied and multiple voices — the marginalized, under-represented, young, immigrant, queer, people of color, disenfranchised voices."

The layoffs were confirmed by

Intersection for the Arts' Board of Directors Chair Yancy Widmer in a post on Intersection for the Arts' website.

"Our financial situation is deeply challenged," he wrote, "and it has become apparent that the current business model is no longer sustainable." (Joe Fitzgerald Rodriguez)



THURSDAY 29

PANEL: BAY AREA TO MIDDLE EAST
290 Dolores, SF. 7pm, free with RSVP to dyanna@jimena.org. Presented by JIMENA, this forum will feature young adult speakers from Arab countries and Iran who have played influential roles in political movements and been forced to flee on account of their beliefs and actions. Participants include Hadeel Kouky, a Syrian Christian former political prisoner who was detained for providing medical assistance to demonstrators; Karmel Melamed, an award-winning journalist; and noted Egyptian human rights and LGBT advocate Hussein Aboubakr Mansour. The event is open to the public, and people of all religious and cultural backgrounds are encouraged to attend.

FRIDAY 30

WEST COAST PREMIERE: "EMPTYING THE SKIES"
Roxie Theater, 3117 16th St, SF. 6-8:30pm, \$15. Sfgreenfilmfest.org. The San Francisco Green Film Festival will take place at various locations Thu/29-Wed/4; this documentary

in particular sounds like an important film, as it's been dubbed "The Cove" for bird lovers." Based on a *New Yorker* essay by best-selling novelist Jonathan Franzen, *Emptying the Skies* explores the slaughter of migratory songbirds in the Mediterranean. A delicacy in some Mediterranean countries, 30 million birds a year are unlawfully trapped and killed for large sums on the black market. The evening will feature a discussion with Roger Kass, director; Andrea Rutigliano of the Committee Against Bird Slaughter; and Jonathan Franzen, executive producer.

SATURDAY 31

A HAPPY HOUR FOR DAVID CAMPOS
375 11th St., SF. 3-6pm, free. Bourgeois Productions Presents and Breakup Records are teaming up Saturday to throw a Happy Hour for David Campos at the DNA Lounge. Local indie champions Future Twin and El Terrible will perform at the Happy Hour / Campos meet-and-greet to raise awareness about the June 3 election, and to promote discussion about the issues affecting arts, culture, and nightlife in San Francisco. Featuring sets by DJ Jamie Jams.

MONDAY 2

BOOK LAUNCH: INVISIBLE HANDS
David Brower Center, Goldman Theater, 2150 Allston, Berk. 7pm, free. Voice of Witness, a nonprofit organization co-founded by author Dave Eggers and physician/human rights scholar Lola Vollen, uses oral history to illuminate contemporary human rights crises in the U.S. and internationally. It publishes a book series depicting these injustices through the stories of the men and women who experience them. The Voice of Witness Education Program brings these stories, and the issues they reflect, into high schools and impacted communities through oral history-based curricula and holistic educator support. In partnership with the Brower Center, this book launch and panel talk will feature comments from immigration lawyer and Invisible Hands editor Corinne Gorla, on the state of labor in the global economy. SFBG



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Ooh la la!

BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPING The firehose of new openings continues, and we have some good-looking spots for you to check out, stat.

First is this hot little Frenchie number that just arrived downtown, **Gaspar** (185 Sutter, SF. www.gasparbrasserie.com). The two-level brasserie has a downstairs bar and casual dining area — you can sink into a deep red banquette while enjoying a Champagne cocktail — while the upstairs has a more spacious bar area and dining room (the scene of your next hot date). The place is gorgeous, with sexy lighting, eye-catching décor patterns, and more. The menu by Chris Jones boasts some classics like grand plateau of seafood, escargot, chickpea panisse cakes, and entrecôte. But you'll spot California seasonality throughout the menu as well.

The bar menu also deserves your attention: everything from cheese and charcuterie to a burger (to which you can add Camembert, Raclette, or Cambozola). The French-inspired cocktails by Kevin Diedrich will tempt you to overindulge, featuring everything from Champagne to brandy and Calvados. Save room for dessert by Chucky Dugo, previously of Slanted Door Group — they're as tasty as they are pretty. Request the Paris-Brest for dessert! Your server won't bat an eye, but your date might.

If you're looking for a place a little less swish, another downtown newcomer is **Bartlett Hall** (242 O'Farrell, SF. www.bartletthallsf.com), a stylish tavern — but not too stylee: It's got TVs, so you can kick back and watch the game. Plunk yourself down at the super-long bar for a barrel-aged cocktail and some of chef Eman Eng's delicious small plates like chicken wings with fermented pepper sauce and miso- and maple-glazed ribs. Or you can



THE NAUGHTY-SOUNDING, IRRESISTIBLE PARIS-BREST AT GASPAR.

PHOTO BY TABLEHOPPER

grab a table to share a carbonara flatbread and farro risotto with vegetables. Go full-tilt on a Maverick burger, made with more butter than your doctor would ever want to know. (I won't tell.)

You'll note some brewing equipment in the back — Bartlett will be pumping out a couple house beers soon, but there are plenty of other brews to choose from in the meantime (and wines by the glass too). Best of all: the Hall's open late! Daily hours 11am–2am, with lunch 11am–2:30pm, happy hour 2:30pm–5:30pm, dinner 5:30pm–10pm, bar menu (including snacks, pizza, and burger) 10pm–1am, and snacks only 1am–2am.

Fans of the pop-up(ish) Chubby Noodle at Amante in North Beach are going to have one more opportunity to dig into chef Pete Mrabe's crave-able vittles with a new **Chubby Noodle** (2205 Lombard, SF. www.chubbynoodle.com) in the Marina in the former Gatip Thai. Planned dishes include garlic noodles, raw seafood dishes, ramen, pork buns, dumplings, and more. Mrabe's biz partner, Nick Floulis, is coming up with some clever wine-based cocktails, like the Cold Tea (after-hours drinkers and diners will get the reference), plus a bunch of wines — and sake! — on tap. This

Chubby's just doing a soft opening for now, starting Thursday, May 29, and will only be open Thu–Sat 5pm until midnight to start, serving about 30–40 people a night. Hours will expand in a few weeks. Like your waistline.

Ten-hut! In the Presidio, there's a new restaurant called **The Commissary** (101 Montgomery St., on the Main Post of the Presidio, SF. www.thecommissarysf.com) from the Presidio Trust, Traci Des Jardins, and Bon Appétit Management Company. The 112-seat space is offering a Cal-Spanish menu (under culinary director Robbie Lewis and chef Reylon Agustin) — bring on the sardines, cured tuna with radishes and fennel pollen, salt cod fritters, and fennel and baby artichoke paella. Cocktails, check. It's a handsome space, simple and American (it's in a former mess hall that dates back to 1895) and the shaded front porch is where you'll want to be on a warm day; open now for lunch and dinner, with light breakfast and coffee coming June 2, and Sunday brunch June 8. At ease. **SFBG**

Marcia Gagliardi is the founder of the weekly *tablehopper* e-column; subscribe for more at www.tablehopper.com. Get her app: *Tablehopper's Top Late-Night Eats*. On Twitter: @tablehopper.



No web juke

BY STUART SCHUFFMAN,
AKA BROKE-ASS STUART
culture@sfbg.com

THE WEEKNIGHTER The Internet jukebox may be the second worst thing that has happened to drinking since mankind invented alcohol. The first worst thing was the hangover, of course, but that has existed since the morning after alcohol was discovered. It took millennia for villains to come up with something nearly as vile as a hangover, and when they did, it was the Internet jukebox.

Think about it. The jukebox is one of the best ways for a bar to create its vibe. If you go to Zeitgeist, you know you're going to hear Slayer. You may not like Slayer, but you at least know what you're getting into and you accept it as part of the experience. The Internet jukebox pisses on all of that by taking away the establishment's ability to curate its soundscape. Now any asshole can ruin everybody's night by throwing a \$50 bill in the machine and playing two hours of 2 Chainz. These people need to be taken out back and beaten with any number of chainz.

This was all part of the rant I was giving Alex as we sat on the barstools at **Last Call** (3988 18th St, SF. 415-861-1310). It was happy hour on a Tuesday and I was already a couple drinks in. One of the many things that makes Last Call great is that it doesn't have an Internet jukebox. Instead, it has one that the owners filled with music they knew their customers would enjoy. Considering Last Call is a neighborhood bar in the Castro with a mild Irish pub feel to it, the box is filled with music like Madonna, The Smiths, U2, Kylie Minogue, and Cher. And of course, lots of disco. And you know what? It's perfect.

There's a lot more that makes

Last Call great though. Fresh flowers always adorn the back bar, there's a small library one can peruse, the drinks are stiff as hell, and there's a cool '70s-looking fireplace to keep you warm on one of San Francisco's many chilly nights. But more than anything, it's the friendliness of the bar that makes it great.

Last Call is a quintessential neighborhood bar. The regulars all know one another — but are more than welcoming when someone new comes in. While waiting for Alex to show up I sat there bullshitting with a handful of guys who were joking that, while they hated gym class in high school, they'd probably love it now because of all the hot boys.

Then there was Karl, the super duper nice happy hour bartender. Each time, just before my little bowl of popcorn went empty, he would appear and fill it again. Karl must've had that bartender sixth sense that told him I desperately needed food if I was going to continue downing vodka sodas. All this was happening while people down at the other end of the bar were yelling and high-fiving each other over something one of the Giants did. There wasn't a shitty-seeming person in the whole joint; everyone seemed to love Last Call as much as it loved them.

"So in conclusion, I say 'fuck the Internet jukebox' and all the spineless bastards who invented it," I finished haranguing Alex. "Jesus dude," he responded, "All I did was ask how you were doing." And to that I got up, fed a dollar in the jukebox and put on some Donna Summers...or at least I wanted to. The thing wasn't on, since the Giants' game was. **SFBG**

Stuart Schuffman aka Broke-Ass Stuart, is a travel writer, poet, and TV host. You can find his online shenanigans at www.brokeassstuart.com

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WEDNESDAY/28

RODRIGUEZ

In 1970, a singer-songwriter called Rodriguez, who had been discovered by a couple of music producers in a downtown Detroit bar, cut an album called *Cold Fact*. It bombed. After an equally-disappointing follow-up record, Rodriguez abandoned his musical career and faded into obscurity. Meanwhile, in South Africa, a bootleg copy of *Cold Fact* had become the soundtrack to the anti-Apartheid movement. Rodriguez was completely unknown in the United States, and more famous than Elvis in South Africa. Decades later, two Rodriguez fans traveled from Cape Town to find out what happened to Rodriguez and research the rumors of his onstage suicide. Instead they found him working in construction and ready to continue his musical dreams. Rodriguez's story is chronicled in the Oscar-winning documentary *Searching for Sugarman*. His incredible story, however, is not what



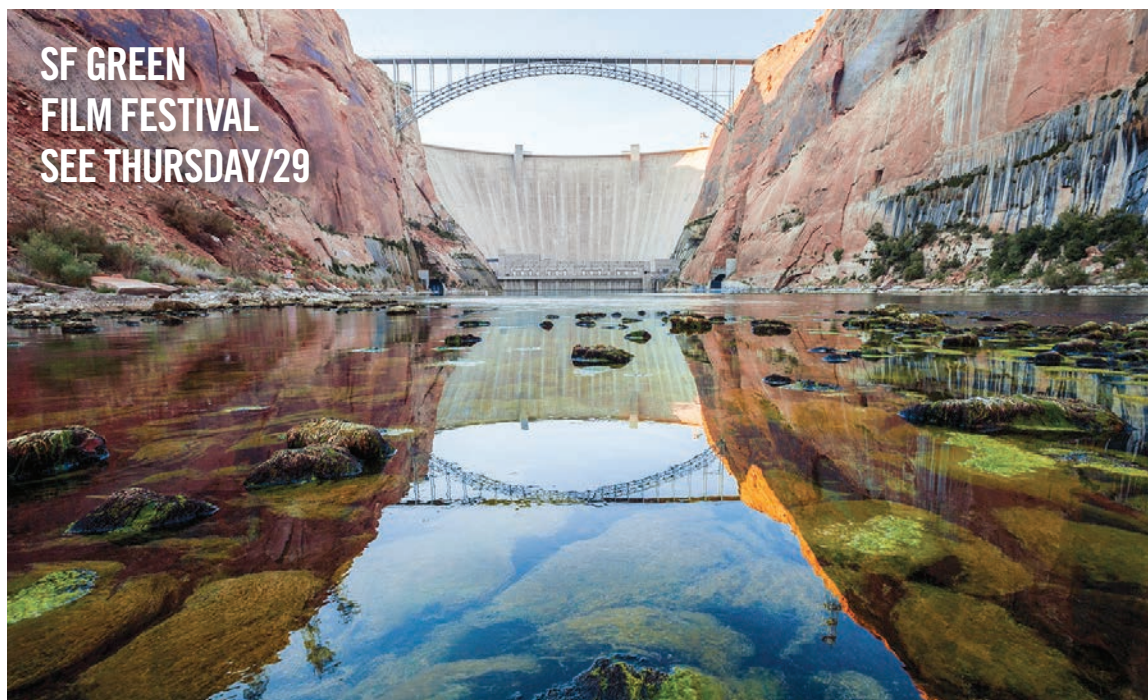
makes him worth seeing: As a performer he is tender, compelling, and well worth the 40-year wait. (Haley Zaremba)

With LP
\$40, 8pm
The Warfield
982 Market, SF
www.thewarfieldtheatre.com

EXCLUSIVE SCREENING: THE PINK ROOM

Never mind Elizabeth Raine, the med student who auctioned her virginity for a six-figure price tag. In many cases, prostitution is not a luxury, it's slavery. In a country ravaged by genocide, many Cambodian children became orphans and forced into a life of child slavery and prostitution. *The Pink Room* documentary exposes the human trafficking and child sex slavery that runs rampant in

SF GREEN FILM FESTIVAL SEE THURSDAY/29



Cambodia, threading together first-person accounts of those held captive and those helping to change the country where over 1 million children are sexually abused. One of the accounts comes from a Cambodian woman who was forced into the industry at a very young age, illustrating how Mien's virginity was sold at a high price, but her value becomes lower with each purchase. After years of torture, she's become a voice of hope and compassion in a country plagued by darkness. This screening will be followed by a Q&A with the film's directors and producers.

7pm, \$25
Letterman Digital Arts Center
Chestnut & Lyon., SF
(415) 897-2123
www.onelettermandrive.com

THURSDAY/29

SF'S POWER WOMEN OF EVENTBRITE, MODCLOTH & ONE KINGS LANE

Talk about co-founders with cache — three local startup champions will share their success stories, including tales from the trenches of the e-commerce realm and insights on how they've won followers' hearts. Julia Hartz's Eventbrite has become the ticketing standard-bearer for events; Susan Gregg Koger's ModCloth merges online couture shopping

with a growing social network of fashionistas; and Alison Pincus's One Kings Lane provides high-end furnishings and home decor directly to trendy tastemakers. They'll converse with a fourth entrepreneur, BlogHer co-founder and media strategist Jory Des Jardins. (Kevin Lee)

6:30pm, \$15-\$45
The Fairmont Hotel, Gold Room
950 Mason, SF
(415) 597-6700
www.commonwealthclub.org

BLOODY BEETROOTS

With a real name like Sir Bob Cornelius Rifo, it's hard to see why you would opt for a pseudonym, but the Italian producer has been successfully producing infectious and inspired dance and



electronic music under the Bloody Beatroots moniker since 2006. Rifo was classically trained on guitar, learning to read by the solfege method and studying Chopin, Beethoven, and Debussy. His fascination with punk, new wave, and '70s-era comic strips, however, pulled him out of this straight-

laced territory and into a new musical world of his own creation. Rifo and his right-hand man and sampler Tommy Tea are known for their rowdy, energized live shows, and the black Venom masks they wear throughout, never showing their faces. Dirty, fun, and hard to predict, the Bloody Beatroots guarantee a great, sweaty night. (Zaremba)

With J Boogie
\$25, 8pm
The Regency
1290 Sutter, SF
www.theregencyballroom.com

SF GREEN FILM FESTIVAL

San Franciscans are no strangers to tackling the subject of global warming. Whether we're discussing the drought or trying to solve climate change by working less, the well-being of the planet is foremost on our minds. But starting tonight, we'll let the pros take over: The Green Film Festival is a weeklong affair that will consist of environmentally-conscious documentaries, panel discussions with filmmakers and activists, and workshops with nonprofits. The fourth annual festival kicks off with the San Francisco premiere of *DamNation*, an award-winning documentary that explores sea change and reveals how removing dams would bring rivers back to their natural state, helping to stabilize the ecosystem. Explore marine life, meet the filmmakers, and discuss the environment over

sustainable food and drinks at the opening night reception, held at the Aquarium of the Bay.

6pm, \$50
Aquarium of the Bay & Bay Theater
Embarcadero at Beach, SF
(415) 742-1394
www.sfgreenfilmfest.org

FRIDAY/30

ANIMAL COLLECTIVE (DJ SET)

Animal Collective guitarist Panda Bear is jamming on a nationwide tour solo, so some of the other members have elected to show off their digital record collections in select venues. What to expect



from a set? Actual recorded footage of the band's mixmastery is rare, but Soundcloud and YouTube have a two-hour tablets-and-mixer session that serves as an especially encouraging primer — a catchy blend of funk, psychedelic, uplifting vocal house, and brooding techno. The Collective members stitched together their tasteful selections through different techniques, alternating between tried-and-true beat-matching and masterfully weaving melodies. Much of the two-hour mix came off as both carefully curated and effortlessly engaging; hopefully there is more to come. (Lee)

With Slow Magic, Sophie
10 pm, \$25
1015 Folsom, SF
(415) 431-1200
www.1015.com

RISA JAROSLOW'S WHAT'S THE UPSHOT?

Having moved here barely a year ago, Risa Jaroslow is not yet a household name even within the local dance community. Yet she has brought with her a long, well-respected career of creating choreography in which movement — whether

from highly trained dancers or common folks — has stories to tell about what it means to be alive today. “I always start with a question that has resonance for me,” she recently explained.



The new *What's the Upshot?* may well have been provoked by her move across the country. Here she is working with Sophie Stanley, about to join AXIS; Jordan Stout, who comes from contact improv; and Patrick Barnes, who brings a strong athletic background to dance. On Friday and Sunday, Peiling Kao's *Ludic Numerologies* will join Jaroslaw's premiere. (Rita Felciano)

May 30 and 31, 8pm, June 1, 4pm, \$15-\$18

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2704 Alcatraz, Berk.
(510) 654-5921
www.shawl-anderson.org

SATURDAY/31

SPRIT: QUEER ASIAN, ARAB, AND PACIFIC ISLANDER ARTIVISM

The National Queer Arts Festival and San Francisco's own community leaders Queer Rebels present the untold stories of queers, from Angel Island to the Arab Spring, in a two-day celebration of performance art and film. Saturday's performances include drag performance duo BELLOWS, which opened Queer Rebels' Liberating Legacies show earlier this month; Elena Rose, co-curator of Girl Talk: A Cis and Trans Woman Dialogue, which has run at the National Queer Arts Festival for five years; Modern Arabic Stage



SF SILENT FILM FESTIVAL SEE SATURDAY/31

Style dancer Heaven Mousalem, and many more. Come back Sunday for an afternoon of films by a variety of artists, including Queer Rebels co-founder and host Celeste Chan herself. SPIRIT is an opportunity to honor histories, talents, and intersections of identity that don't make it to our televisions sets. Tickets for Saturday's performances are available on Brown Paper Tickets, and tickets for Sunday's films can be purchased at the door. (Kirstie Haruta)

8pm, \$12-20 (Sat. tickets available via BrownPaperTickets; buy Sunday tickets at the door)
African American Art & Culture Complex
762 Fulton, SF
(415) 922-2049
www.aaacc.org

SF SILENT FILM FESTIVAL

Fans of classic cinema are in for a treat this week with the return

of the San Francisco Silent Film Festival, the annual celebration of the early years of film. Opening up the fete this year is a screening of 1921's *The Four Horseman of the Apocalypse* — the film that propelled Rudolph Valentino to Hollywood stardom — which will be presented with live musical accompaniment by the Mont Alto Motion Picture Orchestra. Other highlights include Douglas Fairbanks' *The Good Bad Man* and comedy legend Buster Keaton's *The Navigator*. Don't miss your chance to see these films in one of the last surviving movie palaces from that time period. (Sean McCourt)

May 29 - June 1, times and prices vary
Castro Theatre
429 Castro, SF
(415) 621-6120
www.castrotheatre.com
www.silentfilm.org

SUNDAY/1

FANTASIA

Growing out of what was originally just going to be a “Silly Symphonies” short in the late '30s, Walt Disney's 1940 masterpiece *Fantasia* broke new ground in animation on a variety of levels, employing some of the finest artists and musicians of the day to bring his vision to life. Combining the magic of cartoons and classical music, the film featured famous conductor Leopold Stokowski leading the Philadelphia Orchestra. This weekend the San Francisco Symphony will be



performing live to screenings of selections from both the original classic and *Fantasia 2000*, including the beloved and iconic piece “The Sorcerer's Apprentice.” (Sean McCourt)

8pm Sat.; 4pm Sun., \$41-\$156
Davies Symphony Hall
201 Van Ness, SF
(415) 864-6000
www.sfsymphony.org

MONDAY/2

KELIS

Perhaps today's young'uns will come to know her for her relatively tame show on the Cooking Channel (*Saucy & Sweet*), but for the rest of us, Kelis will always be



one of the bossiest, baddest ladies in radio R&B — not to mention that whole milkshake thing. The un-self-consciously sexy singer/rapper/larger-than-life-persona kicks off her first national tour in four years with this show in San Francisco, performing songs off her April release and sixth studio

album, the straightforwardly-titled *Food*, which features rootsy, funky, electro-tinged tracks like “Breakfast,” “Cobbler,” “Jerk Ribs,” and “Friday Fish Fry.” Maybe eat before you go. (Silvers)

With Son Little
8pm, \$22.50
The Fillmore
1805 Geary, SF
www.thefillmore.com

TUESDAY/3

INVISIBLE HANDS: VOICES FROM THE GLOBAL ECONOMY

“Ziola said that the students would leave for the fields after breakfast, around 7 a.m., and would come back around 5:30 p.m. There were no days off. They were working on Sundays and holidays as well.” This is how a seamstress from Uzbekistan describes her daughter being forced by school officials to pick cotton for meager wages in a new book from McSweeney's, *Invisible Hands: Voices from the Global Economy*. Her account is among 16 firsthand oral histories



documenting the poor working conditions and hidden human rights abuses that laborers encounter in the U.S. and abroad. *Invisible Hands'* editor and San Diego-based immigration lawyer Corinne Gorla will talk with Mother Jones editor Maddie Oatman about how the collection of stories came together. (Lee)

7pm, free
826 Valencia, SF
(415) 642-5905
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The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



**DOE EYE (LEFT),
JASON QUEVER'S PAPER CUTS**

DOE EYE PHOTO BY OLIVIA LEE;
PAPER CUTS PHOTO BY DANA LAMAN

In my room

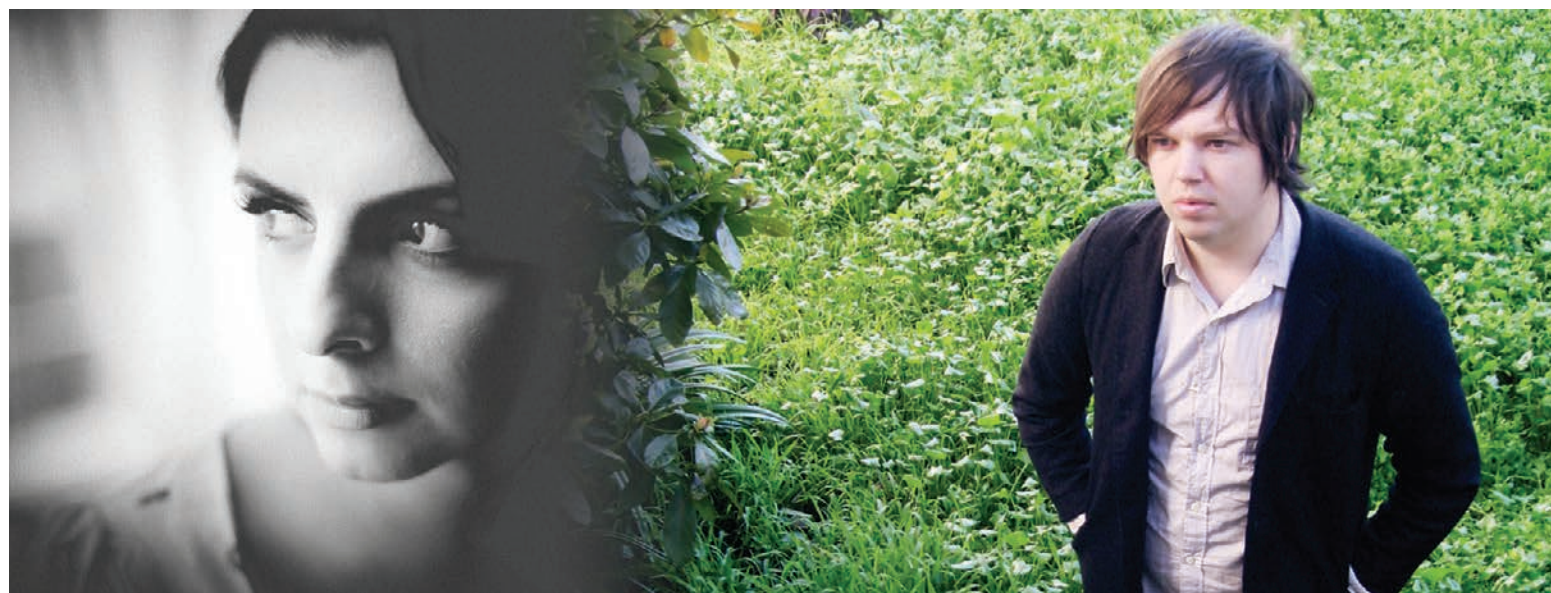
Doe Eye retreats to her high school bedroom and emerges with a full-length debut. Plus: Papercuts' Jason Quever on writing, catharsis, and how he's not as depressed as everyone thinks

BY EMMA SILVERS
esilvers@sfbg.com

LEFT OF THE DIAL Regardless of San Franciscans' often myopic focus on the tech-employed recent college grads who can afford the million-dollar condos on the market in the Mission, a much larger percentage of 20-somethings in this country will relate to the housing situation that shaped Maryam Qudus (aka **Doe Eye**)'s first full-length LP: The dreaded move back in with your parents in the 'burbs.

"There were so many transitions going on while I was writing this record, that was the mode I was in," says Qudus, 23, the Union City-born-and-raised daughter of Afghani immigrants. It's the week before her first headlining show at Great American Music Hall [Thu/29], and she and her band are winding their way through the Midwest on a brief national jaunt; she's calling from Oklahoma City. "I'd moved to Boston [to attend the prestigious Berklee College of Music], then moved back to San Francisco less than a year later to pursue music here. And when I decided I wanted to make a record, the way to do that financially was to move back home."

If it felt like a stumble, that's likely only in contrast to what had been up until that point: a charmed music business debut: Doe Eye made an impressive entrance in 2011, when her four-song demo — in particular the ballad "I Hate You," which highlighted her incredibly rich voice



— earned the attention of DJs at Live 105 the week she released it. It also caught the ear of the godfather of young Bay Area singer-songwriters, **John Vanderslice**, who produced her second official EP, 2012's *Hotel Fire*, on which the young singer got support from the **Magik*Magik Orchestra**.

Still, when it came time to focus on her first full-length record, living at her parents' house, Qudus found herself in a weirdly liminal state. "Going back to the bedroom you had in high school is a very weird thing," she says with a laugh. "It feels like you're backtracking in some ways, but in other ways, it made me appreciate how supportive and awesome my parents are...which I definitely wasn't thinking in high school."

The result of her pseudo-adolescent regression is *TELEVISION*, featuring a more complex sound than her previous records have displayed, with Qudus's raw, honest words and guitar-driven indie-rock sensibility seemingly filtered through layers of electronica, some New Wave and R&B moments; an industrial-lite kind of mood sets the base for her unmistakably strong (and getting stronger) vocals. If these songs feel distant, mediated at points, there's a reason: The record takes its name from the activity the songwriter realized helped her unwind and turn her brain off after a day of sequestering herself inside her childhood home to write.

"I was dealing with various personal issues, and I would spend hours in my bedroom writing, and after a while when it became too much, I started turning on the TV to get away from it all,"

says Qudus. "And I got into that pattern, which [I'd never done] before, and I started thinking about how people across America do this every day: go to work all day at their job, come home and go 'OK, I'm gonna watch *Mad Men*, or Conan, and try to forget everything that just happened.'"

Unsurprisingly, given the past few years of her career, the record (again, produced by John Vanderslice at Tiny Telephone) doesn't exactly sound like an artist's debut. That being the case, it'll be interesting to hear what the next few years bring for Doe Eye. Qudus isn't thinking too far beyond the First City Festival in Monterey in August, though. Beyond that, she has one main project: getting her own place in San Francisco again.

BEST OF INTENTIONS

I promise it was unintentional to pair these two together in this fashion, but hey, speaking of good things that come from being holed up in one's room: *Life Among the Savages*, the sixth studio album from **Papercuts** (the creative outlet of longtime San Francisco songwriter-producer Jason Quever) and his first for the LA-based Easy Sound label, is a testament to the good that can come from staying home.

That is, of course, if you have a home studio like Quever's, Pan American Recording, where he's produced **Cass McCombs**, **Beach House**, and **Casiotone for the Painfully Alone**, among others. It's also where, most recently, Quever produced perhaps his cleanest, most sophisticated, most lush Papercuts record yet — full of a warmly melancholy ebb and flow that

matches Quever's cathartic, introvert's tell-all style of writing. The atmospheric indie-folk band has always been primarily a conduit for his songwriting; on this record perhaps more than others, you can hear the solitude in which it was conjured. (He'll debut those songs at The Chapel Sat/31).

"I think I did about 75 percent of the work here [at home], and yeah, it's fair to say this one is pretty much all me," says Quever, though he thanks friend and Beach House guitarist/keyboardist Alex Scally for having shaped some of his arrangements, like the urgent (Quever says "stabby") strings that open the album's title track.

"I also had some lyric help from my friend [songwriter] Donovan Quinn on one song. But other than that, I would say it was a lot of being inside my own self-hating brain," Quever says cheerfully. "I'm working on it. But hey, it gets results."

It's a record two years in the making, during which time Quever left Sub Pop for Easy Sound ("They don't have a huge roster, so you're not going to get lost in the sea of bands the way you can with a bigger label"), placing Papercuts alongside sonic bedfellows like **Vetiver**. He also wrote a lot of music that he wound up scrapping.

"A lot definitely got dropped, but to me, what you'd drop is part of what you keep, if that makes sense," he says. "It's always moving toward something." Papercuts songs are short stories and, contrary to what Quever calls most music critics' impression of him, they're not all autobiographical. He's not, in fact, incredibly

depressed all the time. (To be fair: Part of the oft-told Papercuts story is that Quever started writing music after his parents both died when he was a teenager; there's more than a little real trauma behind his trauma-loaded lyrics.)

On the other hand, "I'm pretty normal," he says. "This is my outlet for all the negativity. That's what catharsis is, right? You throw all your crap into this song and it feels good; I think that's kind of a tennis match that's in everyone's head." On this record, that catharsis is most interesting when playing with contrasts: On "Family Portrait," things turn downright upbeat, with Quever gauzily channeling **The Byrds** (or maybe **Ray Davies** on Vicodin) through jangly guitar, while his lyrics still speak, poetically, of a vague moroseness and fear.

"I never want it to be all heavy or all light," he says. "I think you naturally go through phases in writing, and that's fine. The main thing with taking longer to make this record was I wanted songs where I felt proud of the lyrics. That way you're not up there, you know, mumbling certain parts 'cause you feel dumb." **SFBG**

DOE EYE

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www.gamhtickets.com

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BY MARKE B.
marke@sfbg.com

SUPER EGO A few weeks ago, Heklina, lippy doyenne of uproariously venerable, 20-year-old drag hole Trannyshack, contacted me. She had an idea about writing an op-ed for the Guardian about why she was changing the name of Trannyshack — “possibly to T-Shack, in response to the growing controversy over the word ‘tranny.’”

“What a great move,” I thought at the time. “Tranny” in San Francisco has almost always meant “over-the-top drag queen” — mostly due to Heklina’s party. Yet as trans issues begin to get more attention in the mainstream (and Heklina’s party continues to grow as a global brand), a lot of people’s first encounter with the word outside the Bay Area is as an insult to transgender people, a word slung hatefully by right-wing press and pundits, calling up images of hypersexualized monstrosities. By “rebranding,” Heklina was respecting trans people’s real-world experience, while also — brilliant marketing move here — throwing open her barn doors to a new generation of clubgoers whom the T word makes queasy.

“That’s one canny tranny,” I thought.

Well, we never figured out the timing of the op-ed, so it didn’t happen. But the minute Heklina posted the change last week, the Internet exploded. Or rather, the gay, white, somewhat well-to-do male Internet exploded. (“How dare people less powerful than we make us change one word of our vocabulary out of respect!” they typed, all-caps. *How quickly we forget.*) And then the trans Internet exploded back, revealing a dazzling diversity of opinion on the topic, but generally agreeing that gay, white, somewhat well-to-do men don’t really have a horse in the race, so kindly join the fight for tolerance or STFU.

I’m just fine with dropping “tranny” to make people feel a little safer. Yes, I enjoy deliciously offensive things as much as the next whatever-I-am. But I don’t believe there’s any such thing as “the word police” (though I can imagine the fabulous uniform) — and if someone asks me to stop saying something because they’re scared, then OK. Anyone who knows how

T bagged

language works knows “tranny” will reappear ironically in a couple years, hopefully when this country has made incredibly necessary advances in its consideration of gender identity.

And the controversy over “tranny,” which was stoked by various insensitivities on *RuPaul’s Drag Race* and the disappointing attitudes of gay men who seem to be using their newfound powers of assimilation to try to silence their sisters, brothers, and others has hit a peak. Heklina and T-Shack are all over the news. That T really was canny! Anyway, for the record, T-Shack already officially rebranded long ago, when it started throwing Lady Gaga tribute nights, imo. Can we all shut up and dance now?

UNTOLD

The fantastically deep (yet somehow bubbly) UK bass kid and Hemlock label honcho is sure to pack them into the tiny new Mercer with his new live A/V show. Thu/29, 9pm-2am, \$16.50 advance. Mercer, 255 Rhode Island, SF. www.mercer-sf.com



ANIMAL COLLECTIVE

Following a fine format of indie bands who DJ on the side (why not, it’s cheaper than making a new record), the Beach Boys of our age bring “sonic free form electronic horror gospel hip hop soul pop madness” to 1015. I’m down. Fri/30, 10pm, \$25. 1015 Folsom, SF. www.1015.com

DIRECT TO EARTH

One of SF’s raddest roving crews touches down at F8 for some banging techno bliss. Berlin’s Mike Dehnert debuts his raw and dirty sound, backed up by SF allo-stars Jason Kendig, David Javate, Bells and Whistles, and more. Fri/30, 8pm-4am, \$12-\$20. F8, 1192 Folsom, SF. mikedehnert.eventbrite.com

LAST NITE

Nostalgia for the ’90s is for old people. The great Last Nite parties have already upped the party ante by retro-izing 2000s indie, now it’s going for 2000s hip-hop. Strap on your Neptunes and get ready to ghost ride that whip. Fri/30, 9pm, \$5 before 11pm, \$10 after. Slate, 2925 16th St., SF. www.facebook.com/lastnite00s

DUBFIRE

The prolific Iranian American’s career is a master class in how to achieve popular success while remaining true to your underground roots (a lesson that bears a lot of repeating lately). Slightly trance-y techno that often drops into deep house bliss is on the menu. Fri/30, 9:30pm, \$25. Audio, 316 11th St., SF. www.audiosf.com

GLAMAMORE’S NUTZ!

One of our most revered drag queens is insane. Or is she? (She is.) Join her and the wildest crew of SF characters you’ve seen since last week, as she turns the Powerhouse into her personal playpen. Her fellow nuts will be falling out all over the place. With DJs John F*cking Cartwright and Hoku Mama Swamp Sat/31, 9pm, \$5. Powerhouse, 1347 Folsom, SF. www.powerhousebar.com

MAXXI SOUNDSYSTEM

The flamboyant UK producer makes lovely, too-catchy tech house hits that occasionally morph into soul-stirring dance floor anthems. At the Lights Down Low party with Sleazemore, Split, and Shiny Objects. Sat/31, 10pm-3am, \$10-\$20. Monarch, 101 Sixth St., SF. www.monarchsf.com **SFBG**

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WEDNESDAY 28

ROCK

Bottom of the Hill: Songs for Snakes, Cables & Arms, Tender, 9pm, \$10.
Brick & Mortar Music Hall: Blood Red Shoes, Radkey, El Terrible, 9pm, \$12-\$15.
Chapel: Pink Mountaintops, Giant Drag, 9pm, \$14.
DNA Lounge: Talk of Shamans, The Garden Band, Electric Shepherd, BFA, 8:30pm, \$8-\$10.
El Rio: Tony Molina, Big Eyes, more, 9:30pm, \$8.
Knockout: Why These Coyotes, The Yes-Go's, The Dicks of Hazzard, Bitter Loa, DJ Ryan Smith, 8:30pm, \$10.
Rickshaw Stop: Griddle, Victims Family, 8pm, \$10.
Showdown: Mrs. Howl, The Big Forgive, 9pm, \$5.

DANCE

Beaux: "BroMance: A Night Out for the Fellas," 9pm, free.
Cafe: "Sticky Wednesdays," w/ DJ Mark Andrus, 8pm, free.
Cat Club: "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30pm, \$7-\$10.
Club X: "Electro Pop Rocks," 18+ dance night with Mt. Eden, Ross.FM, Krishna, Mark G, more, 9pm
Edinburgh Castle: "1964," w/ DJ Matt B, 10pm, \$2.
F8: "Housepitality," w/ Kyle Geiger, Mossmoss, dCoy, Mike Bee, Ilya Galperin, 9pm, \$5-\$10.
Infusion Lounge: "Indulgence," 10pm
Lookout: "What?," w/ resident DJ Tisdale and guests, 7pm, free.
Madrone Art Bar: "Rock the Spot," 9pm, free.
MatrixFillmore: "Reload," w/ DJ Big Bad Bruce, 10pm, free.
Mezzanine: "Lights Down Low: Bromance Records Tour," w/ Brodinski, Louisahhh!!!, Club Cheval, 9pm, \$15-\$18.
Q Bar: "Butty Call," w/ Juanita More, Joshua J, 9pm, \$3.

JAZZ

Amnesia: Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7pm, free.
Balancoire: 'Cat's Corner," 9pm, \$10.
Boom Boom Room: Royal Jelly, 9:30pm, \$5.
Burritt Room: Terry Disley's Rocking Jazz Trio, 6pm, free.
Cafe Claude: Terrence Brewer Trio, 7:30pm, free.
Cigar Bar & Grill: iiii, 8pm
Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30pm, free.
Le Colonial: The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7pm, free.
Level III: Sony Holland, 5-8pm, free.
Revolution Cafe: 29th Street Swingtet, 9pm
Savanna Jazz Club: Tribute to Eddie Duran, 7:30pm, \$10.
Sheba Piano Lounge: Sebastian Parker Trio, 8pm
Top of the Mark: Ricardo Scales, 6:30pm, \$5.
Zingari: Carol Luckenbach, 7:30pm, free.

INTERNATIONAL

Bissap Baobab: "Baobab!," timba dance party with DJ WaltDigz, 10pm, \$5.
Cafe Cocomo: "Bachatalicious," w/ DJs Good Sho & Rodney, \$5-\$10.
Make-Out Room: "International Freak Out A Go Go," w/ DJs Ben Bracken, Bobby Ganush, more, 10pm
Pier 23 Cafe: Pier 23, San Francisco. Rene Sevieri Duo, 6pm, free.
Rite Spot Cafe: Redwood Tango Ensemble, 8:30pm

THURSDAY 29

ROCK

50 Mason Social House: The Classical, Laughters, 10pm, free.
Bottom of the Hill: Karmin Line, The Fire Department, Pantheon, 9pm, \$10-\$12.
El Rio: Consolidated Electric, Spidermeow, The Midnight Snackers, 9pm, \$5-\$10.
Public Works: Growler, Giggle Party, 9pm, \$7.
Rickshaw Stop: "Popscene," w/ French Horn Rebellion, Hey Champ, 9pm, \$15-\$17.
S.F. Eagle: The Ethel Merman Experience, Gunpowder, The Whoa Nellies, 9pm, \$8.

DANCE

Abbey Tavern: DJ Schrobi-Girl, 10pm, free.
Aunt Charlie's Lounge: "Tubesteak Connection," w/ DJ Bus Station John, 9pm, \$5-\$7.
Beaux: "Men at Twerk," 9pm, free.
Cafe: "iPan Dulcet!," 9pm, \$5.
Cat Club: "Class of 1984," w/ DJs Damon, Steve

Washington, Dangerous Dan, and guests, 9pm, \$6.
Cellar: "XO," w/ DJs Astro & Rose, 10pm, \$5.
Club X: "The Crib," 18+ LGBT dance party, 9:30pm, \$10.
Cosmo Bar & Lounge: "Thumpday Thursday," 9:30pm, \$10.
DNA Lounge: "Trap & Bass," w/ D'Irty Aud!o, Regulators, Ultraviolet, Napsty, Harris Pilton, Akuma, 9pm, \$10-\$20.
Elbo Room: "Afrolicious," w/ DJs Pleasuremaker, Señor Oz, and guests, 9:30pm, \$5-\$8.
Harlot: Mike Frugaletti, DJ Mes, Kevin Kind, Taj, 9pm
Infusion Lounge: "I Love Thursdays," 10pm, \$10.
Madrone Art Bar: "Night Fever," 9pm, \$5 after 10pm
Mercer: "Black Light Spiral," w/ Untold, Marco de la Vega, 9pm, \$16.50 advance.
Monarch: "Housing Project," w/ Charlotte the Baroness, Pete Avila, Nick H, Ninja, 9pm, \$5.
Q Bar: "Throwback Thursday," w/ DJ Jay-R, 9pm
Raven: "1999," w/ VJ Mark Andrus, 8pm, free.
Ruby Skye: "Torq: 6-Year Anniversary," w/ Ookay, Manos, 9pm, free.
Stud: "Hypnaughtyk," w/ Metadekk, 8pm, \$5.
Underground SF: "Bubble," 10pm, free.

HIP-HOP

Brick & Mortar Music Hall: J. Stalin, Remedy, Marlow, 10pm, \$15-\$20.

JAZZ

Cafe Claude: Mad & Eddie Duran Trio, 7:30pm, free.
Le Colonial: Swing Fever, 7:30pm
Level III: Sony Holland, 5-8pm, free.
Red Poppy Art House: iiii, 7:30pm, \$10-\$15.
Royal Cuckoo: Charlie Siebert & Chris Siebert, 7:30pm, free.
Top of the Mark: Pure Ecstasy, 7:30pm, \$10.

SOUL

Yoshi's San Francisco: Goapele, 8 & 10pm, \$20-\$35.

FRIDAY 30

ROCK

Amnesia: The Ferocious Few, Go by Ocean, Anna Hillburg, 9pm, \$10.
Chapel: The Battlehooch Orchestra, Tartufi, Vanwave, 9pm, \$15.
DNA Lounge: We Are the Men, Sweat Lodge, Unstrung, Asthma, 8:30pm, \$8-\$10.
El Rio: Friday Live: Bestfriend Grlfriend, DJ Emotions, 10pm, free.
Milk Bar: The Shams, McCrae's Battalion, Fenton Coolfoot & The Right Time, The Chicken Slacks, 8:30pm, \$8.
Slim's: Petty Theft, The Killer Queens, 9pm, \$15.
Thee Parkside: Whitehorse, Replica, Lycus, Deathgrave, 9:30pm, \$8.

DANCE

1015 Folsom: Animal Collective (DJ set), Slow Magic, Sophie, 404, Fortune, OneMoHit, Jay Handles, 10pm, \$25 advance.
Audio Discotech: Dubfire, Quinn Jerome, 9pm, \$20-\$25.
BeatBox: Dueling DJs Brian Kent & Philip Grasso, 10pm, \$5.
Beaux: "Manimal," 9pm
Cafe: "Boy Bar," w/ DJ Matt Consola, 9pm, \$5.
Cat Club: "Pixy Stixx," w/ DJs Tomas Diablo, Daniel Skellington, Starr, Sage, more, 9:30pm, \$8
Cellar: "F.T.S.: For the Story," 10pm
DNA Lounge: Robert DeLong, Penguin Prison (DJ set), Miles the DJ, Split, 9pm, \$18-\$20.
EndUp: "Trade," 10pm, free before midnight.
F8: "Direct to Earth," w/ Mike Dehnert, Jason Kendig, David Javate, more, 8pm, \$10-\$15.
Grand Nightclub: "We Rock Fridays," 9:30pm
Harlot: No Regular Play, Jason Burns, 9pm
Infusion Lounge: "Flight Fridays," 10pm, \$20.
Lookout: "HYSL: Handle Your Shit Lady," 9pm, \$3.
Madrone Art Bar: Groove Merchant Records Night, w/ DJs Cool Chris, Jerry Nice, more, 10pm, \$5.
MatrixFillmore: "F-Style Fridays," DJ Jared-F, 9pm
Mercer: "SoulHouse," w/ Jaime James, DJ Seven, Anthony James, Cole, 9pm, \$10.
Mezzanine: LeIf, Brenmar, DJ Boyfriend, DJ davO, Marco de la Vega, 9pm, \$16-\$20.
OMG: "Deep Inside," 9pm, free.
Public Works: Hot Since 82, Trey Courtney, Will Spencer, Atish, Rachel Torro, 9pm, \$15-\$25.
Q Bar: "Pump: Worq It Out Fridays," w/ DJ Christopher B, 9pm, \$3.
Ruby Skye: Paul Oakenfold, 9pm, \$30-\$35.

Slide: "Bump Heavy," w/ Gent & Jawns, 10pm, \$10.
Temple: Michael Calfan, Mario Mar, Paulban, King James, Twin Spin, 10pm, \$20.
Vessel: The Disco Fries, Mike Roberts, 10pm, \$10.

HIP-HOP

Elbo Room: Richie Cuning, MicahTron, 9pm, \$10.
EZ5: "Decompression," Fridays, 5-9pm
Mighty: "Classics," w/ DJ Jazzy Jeff, Skillz, Shortkut, Mr. E, 9pm, \$20-\$30 advance.
Mission Cultural Center for Latino Arts: Beatshop Summer Beat Battle, 6-10pm, \$5.
Slate Bar: "Last Nite: A 2000s Hip-Hop Party," w/ DJs Jamie Jams & Rapid Fire, 9pm, \$5-\$10.

ACOUSTIC

Brick & Mortar Music Hall: Tyler Ward, 7:30pm, \$15-\$20.
Chieftain: Ivor Collins, 8pm

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Hemlock Tavern: Assateague, Little Person, Laura & Anton, 9pm, \$7.
Make-Out Room: Virgil Shaw & The Killer Views, Slow Motion Cowboys, 7:30pm, \$8.
Plough & Stars: Heather Luttrell & The Possumden, 9pm
Sports Basement: "Breakfast with Enzo," w/ Enzo Garcia, 10am, \$5.

JAZZ

Atlas Cafe: Hardly Strictly Jazz, 7:30pm, free.
Bird & Beckett: Pacific Jazz Connection, 5:30pm, \$10 suggested donation per adult.
Cafe Claude: Lynea Diaz-Hagan Trio, 7:30pm, free.
Cliff House: Fred Randolph Trio, 7pm
Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30pm, free.
Level III: Sony Holland, 5-8pm, free.
Pier 23 Cafe: Mitch Woods & His Rocket 88s, 8pm
Top of the Mark: Black Market Jazz Orchestra, 9pm, \$10.

Zingari: Joyce Grant, 8pm, free.

INTERNATIONAL

111 Minna Gallery: Life Is a Wave 2014, benefit party w/ SambaDá & DJ Adam Twelve, plus surf films, auctions, and more, 6:30pm, \$35-\$100.
Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.
Bottom of the Hill: The Gomorran Social Aid & Pleasure Club, El Radio Fantastique, Harry & The Hitmen, 9:30pm, \$10.
Cafe Cocomo: Taste Fridays, \$15.
Cigar Bar & Grill: Candela, 10pm
Pachamama Restaurant: Cuban Night with Fito Reinoso, 7:30 & 9:15pm, \$15-\$18.

BLUES

Biscuits and Blues: James Harman, 7:30 & 10pm,
CONTINUES ON PAGE 24 >>


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CONT>>

\$22.
Lou's Fish Shack: Little Wolf & The HellCats, 8:30pm
Revolution Cafe: The Wantnots, 9:30pm
Saloon: Jan Fanucchi, 4pm; Chris Cobb, 9:30pm
Sheba Piano Lounge: Aki Kumar, 9pm

SOUL

Edinburgh Castle: "Soul Crush," w/ DJ Serious Leisure, 10pm, free.
Yoshi's San Francisco: Goapele, 8&10pm, \$30-\$40

SATURDAY 31

ROCK

Amnesia: Bud Bronson & The Good Timers,

Gradations, Northerner, 9pm, \$7-\$10.
Bender's: The Flesh Hammers, The Prophets of Addiction, 10pm, \$5.
Bottom of the Hill: Eagulls, Twin Peaks, The Tet Holiday, 9:30pm, \$12.
Chapel: Papercuts, Fool's Gold, Line & Circle, 9pm, \$15-\$17.
DNA Lounge: Future Twin, El Terrible, DJ Jamie Jams, happy hour in support of Supervisor David Campos, 3-8pm, free.
El Rio: Benefit for the SF Tenants Union & Anti-Eviction Mapping Project w/ Be Calm Honcho, 3pm
Hemlock Tavern: Local H, Bad Veins, 9pm, \$12.
Hotel Utah: Dax Riggs, 9pm, \$18.
Independent: Luscious Jackson, DJ ADW Young, 9pm, \$30.
Knockout: Rue '66, Los Shimmy Shakers, DJ Sid Presley, 10pm, \$7.
Neck of the Woods: The Jaded, Strange Hotel, Crash Landings, on the downstairs stage, 8:30pm, \$5.
Slim's: The Phenomenauts, Otis featuring Jesse

Wagner, Kepi Ghoulie with Dog Party, 9pm, \$15.
Sub-Mission Art Space (Balazo 18 Gallery): Wander, Commissure, Planets Live in Houses, Unconditional Arms, 7pm, \$5.

DANCE

Audio Discotech: Fred Falke, Frenchy Le Freak, 9:30pm, \$10-\$15.
BeatBox: "I Just Wanna F*ckin Dance (Goes to Brazil)," w/ DJs Felipe Lira & Andrew Gibbons, 10pm, \$15 before 11pm
Cat Club: "Battle of the Decades: '70s Disco vs. '80s New Wave," w/ DJs Randy Maupin, Mr. Washington, Cherie Allen, Starr, more, 9:30pm, \$8.
DNA Lounge: "Bootie S.F.," w/ More Cowbell, A+D, DJ Entyme, Trevor Sigler, more, 9pm, \$10-\$15.
Elbo Room: "Sweater Funk," w/ Howard Johnson, 10pm
F8: "May Flirty Thirst," w/ Vitamine devo, Kimba, Brian Williams, DJ Grammar, more, 9pm, \$10-\$20.

Lookout: "Bounce!," 9pm, \$3.
Madrone Art Bar: "The No Theme Super Dance Jam," w/ DJs Sonny Phono & Bessed Drest, 9pm
Mighty: "Throwback: Tribute to '90s House Music," w/ Tyrel Williams, Andrew Phelan, Jayvi Velasco, more, 9pm, free before 11pm with RSVP.
Monarch: "Lights Down Low," w/ Maxxi Soundssystem, Sleazemore, more, 10pm, \$10-\$20.
Public Works: "Urban Cowboy," w/ Aaron Pope, BassBen, DingDong, more, 9pm, \$15-\$20.
Rickshaw Stop: "Trapeze XII: Una Festa di Volo," w/ The Swingrowers, Duddy Moonshine, The Speakeasy Syndicate, DJ Delachaux, more, 9pm, \$15.
Ruby Sky: Starkillers, 9pm, \$15 advance.
S.F. Eagle: "Dickslap," w/ DJs Trevor Sigler, Nark, and Two Dudes in Love, 9pm
Slide: "Magnifico," w/ Helena, Dane Mitchell, 10pm, \$10 advance.
Stud: "Dark Room," w/ DJs Le Perv & Luna Xix, 9:30pm
Supperclub San Francisco: "White," w/ Tall Sasha, Lukas Felt, Monika, White Cloud, 10pm
Vessel: Joachim Garraud, Spektor, 10pm, \$10.

ACOUSTIC

Atlas Cafe: Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6pm, free.
Milk Bar: Blind Willies, We Arsons, Quinn DeVeaux, 8:30pm, \$8-\$10.
Pa'ina: Jeff Keanaaina, 7pm, \$5.
Plough & Stars: The Lady Crooners, 9pm

JAZZ

Cafe Claude: Marcus Shelby Trio, 7:30pm, free.
Jazz Bistro at Les Joulins: Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.
Red Poppy Art House: Jeff Denson Trio, 7:30pm, \$10-\$15.
Revolution Cafe: The Frank Delime Group, 9:30pm
The Rite Spot Cafe: Mr. Lucky & The Cocktail Party, 9pm, free.
Sheba Piano Lounge: The Robert Stewart Experience, 9pm
Zingari: Anne O'Brien, 8pm, free.

INTERNATIONAL

1015 Folsom: "Pura," 9pm, \$20.
Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.
Cafe Cocomo: SalsaCrazy's 20-Year Anniversary Gala Celebration & Cafe Cocomo Closing Party, w/ Orquesta Borinquen, Somos el Son, 7pm, \$15.
Make-Out Room: "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10pm, \$5 before 11pm
Mezzanine: Diego's Umbrella, LoCura, DJs Pleasuremaker & Señor Oz, 9pm, \$18-\$20.
Ramp: Orquesta La Clave del Blanco, 5:15pm, \$10.
Roccapulco Supper Club: Julio Bravo y Su Orquesta Salsabor, 8pm, \$10 before 10pm
Space 550: "Club Fuego," 9:30pm

BLUES

Biscuits and Blues: Sista Monica, 7:30 & 10pm, \$24.
Saloon: Kathy Tejcka, 4pm; Curtis Lawson, 9:30pm

SOUL

Neck of the Woods: 8th Grader, Air Life, 9pm, \$10.
Yoshi's San Francisco: Goapele, 8 & 10pm, \$40-\$45.

SUNDAY 1

ROCK

Bottom of the Hill: Seahaven, Adventures, Foxing, 8pm, \$12.
Brick & Mortar Music Hall: Ben Ottewell, Buddy, 9pm, \$15-\$18.
DNA Lounge: Awoken Shadows, Cherri Bomb, A Hero to Fall, Chapters, Oh! The Horror, 7pm, \$8-\$10.
Knockout: The Okmoniks, Primitive Hearts, Pookie & The Poodlez, Pre-Legendary, 4pm, \$6.
Milk Bar: Phantom Airship; Blueshift; Patrick, Hanako, and the Little Picture; more, 6:30pm, \$11.

DANCE

Cellar: "Replay Sundays," 9pm, free.
Chapel: "Sunday Mass," 10pm, \$3 after 11pm
Edge: "'80s at 8," w/ DJ MC2, 8pm
Elbo Room: "Dub Mission," w/ Timoteo Gigante, DJ Sep, Vinnie Esparza, 9pm, \$6
EndUp: "Sundaze," 1pm, "BoomBox," 8pm
F8: "Stamina," 10pm, free.
Knockout: "Sweater Funk," 10pm, free.

Lookout: "Jock," Sundays, 3-8pm, \$2.
MatrixFillmore: "Bounce," w/ DJ Just, 10pm
Monarch: Kevin Knapp, Nick Williams, Zoz, Kimmy Le Funk, Kool Karlo, 9pm, \$5-\$10.
Q Bar: "Gigante," 8pm, free.
Shutdown: "Acid House Sundays," w/ DJ Marvelous Marvin Fulton, 9pm, \$3 (free before 11pm).
Temple: "Sunset Arcade," 9pm, \$10.

JAZZ

Amnesia: Kally Price Old Blues & Jazz Band, , 9pm, \$7-\$10.
Bird & Beckett: Dwaine Spurlin Quintet, 4:30pm, \$10 suggested donation per adult.
Black Coalition on AIDS/Rafiki Wellness: Nicolas Bearde, 4-6pm, \$8-\$10.
Chez Hanny: Frank Tusa Quartet, 4pm, \$20.
Jazz Bistro at Les Joulins: Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.
Madrone Art Bar: "Sunday Sessions," 10pm, free.
Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30pm,
Savanna Jazz Club: Savanna Jazz Jam with David Byrd, 7pm, \$5.

INTERNATIONAL

Atmosphere: "Hot Bachata Nights," w/ DJ El Guapo, 5:30pm, \$10-\$20.
Cafe Cocomo: Club Cocomo's Farewell Celebration with Invasion Latina, 6pm, \$10.
Slim's: Ali Azimi, Rana Mansour, 7pm, \$30-\$55.

BLUES

Biscuits and Blues: Hunter & The Dirty Jacks, 7 & 9pm, \$15.
Saloon: Blues Power, 4pm
Swig: Sunday Blues Jam with Ed Ivey, 9pm
Yoshi's San Francisco: Oz Noy Trio, 7 & 9pm, \$16-\$22.

MONDAY 2

ROCK

DNA Lounge: Bulletproof Tiger, The Night Falls, The Impersonations, Air Surgeon, more, 8pm, \$7-\$10.
Elbo Room: SNFU, Nihilist Cunt, Culture Abuse, 9:30pm, \$10-\$13.
Independent: The Faint, Reptar, Male Gaze, 8pm, sold out.

DANCE

DNA Lounge: "Death Guild," DJs Decay, Joe Radio, Melting Girl, & guests, 9:30pm, \$3-\$5.
Q Bar: "Wanted," w/ DJs Key&Kite and Richie Panic, 9pm, free.
Underground SF: "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10pm, free.

TUESDAY 3

ROCK

Bottom of the Hill: Brolly, Witchdream Mansion, Snow Angel, 9pm, \$8.
Brick & Mortar Music Hall: "Wood Shoppe," w/ Marian Hill, Wild Ones, 9pm, free.
Elbo Room: Abigail Williams, Lecherous Nocturne, Panzerfaust, Hazzard's Cure, 9pm, \$10-\$12.
Hemlock Tavern: Wool, Bad Breath, Jerks, Niveles, 8:30pm, \$6.
Independent: The Faint, Reptar, Darren Keen, 8pm, \$25.
Knockout: Generation Loss, Mane, Fish Breath, Jealousy, DJ Alex, 9:30pm, \$6.

DANCE

Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.
Monarch: "Soundpieces," 10pm, free-\$10.
Q Bar: "Switch," w/ DJ Jenna Riot & Andre, 9pm, \$3.
Underground SF: "Shelter," 10pm, free.

JAZZ

Burritt Room: Terry Disley's Rocking Jazz Trio, 6pm
Cafe Divine: Chris Amberger, 7pm
Jazz Bistro at Les Joulins: Clifford Lamb, Mel Butts, and Friends, 7:30pm, free.
Le Colonial: Lavay Smith & Her Red Hot Skillet Lickers, 7pm
Tupelo: Mal Sharpe's Big Money in Jazz Band, 6pm
Verdi Club: "Tuesday Night Jump," w/ Stompy Jones, 9pm, \$10-\$12.
Wine Kitchen: Hot Club Pacific, 7:30pm
Yoshi's SF: Tommy Igoe Big Band, 8pm, \$22.
Zingari: Marilyn Cooney, 7:30pm, free. **SFBG**

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CLASSIFIEDS



CHASING MEHSERLE'S
MICHAEL WAYNE TURNER III
AND DAN WOLF
PHOTO BY ELI JACOBS-FANTAUZZI

Oakland roundabout

Oscar Grant, Rodney King, and everyone in between make up the chains of cause-and-effect in Chinaka Hodge's 'Chasing Mehserle'

BY ROBERT AVILA
arts@sfbg.com

THEATER Read. Think for yourself. Speak your mind. Map the wide world. Just don't leave your house.

Those are the parameters for a hungry young mind in a black male body in Oakland in 2008 — at least according to Watts (Michael Wayne Turner III), who has been living by them for years. Watts became a shut-in after his 10-year-old self took in the cold fact and wider implications of the 1991 Rodney King beating. Seventeen years later — How many dead young black men later? How many incarcerated bodies? — Watts lives a life of restless confinement with his sometimes prodding but understanding mother, Willie (Halili Knox).

Quick, a little acerbic but generally kind, Watts (played with a frank charm by Turner) is a voracious reader and a self-styled cartographer, aware of every square mile of his city and yet afraid to physically set foot in any corner of it. As if to underscore the danger he perceives outside, his siblings are more or less MIA. As if to underscore the impossibility of holding it all at bay, he eventually finds a guilt-ridden white guy (Dan Wolf) living as a tenant in his own small bedroom. More ironically still, the New Year's Day he resolves to finally leave the house is the day a BART policeman named Johannes Mehserle (in what was later deemed an accident) takes Oscar Grant's life at Fruitvale Station.

Like her main character, play-

wright and poet Chinaka Hodge is mapping her world here with a keen, obsessive focus. In *Chasing Mehserle*, Hodge, an Oakland native, picks up again the lives of the Oakland family she introduced in *Mirrors in Every Corner*, her 2010 debut. Once again, too, she teams up with Intersection for the Arts, Campo Santo, and Youth Speaks' Living Word Project to realize her sure, capacious imagination in what directors Marc Bamuthi Joseph and Sean San José ensure is an overall vibrant transposition to the stage.

Act II is somewhat less sure and consistent in its unfolding than the strong opening act, and some of the staging (especially the video projections against a slack fabric wall) is less effective than it might be. But throughout *Chasing Mehserle* is strong acting, lyrical yet rooted dialogue, redolent ensemble movement, and scenes that range from effortlessly funny to startlingly potent.

Unfolding on and around a makeshift playing area at Intersection (where a rolling set of wooden stairs, courtesy of designers Evan Bissell and Tanya Orellana, serves variously as stoop, bedroom, and jail cell), the story comes narrated by a series of characters beginning with Watts, who tells us "his" play is not about Oscar Grant but about himself. Then again, we come to see that Watts' vision of things is skewed by his long isolation. He may be well-read, he may have intricately mapped his city, but once he steps out in it there is much that eludes him, and much he gets wrong,

even tonally — his fictional sidekick and co-narrator, Puck (Danez Smith), balks sometimes at the 10 dollar words he's made to speak. A chorus of four (Tristan Cunningham, Tommy James Shepherd Jr., Isiah Thompson, and Johnathan Williams), that channels the human landscape in some spare and evocative choreography, also serves as a casual, no-nonsense counterpoint to Watts' rhetorical flourishes and emotional extremes.

This is all the more crucial a corrective when Watts, learning of the death of Grant, takes it upon himself to track down and kill Mehserle, who has fled the Bay Area and gone into hiding. Watts, in other words, addresses his longstanding fear of white authority, and specifically the police, by turning the tables. But the road he sets down is complicated and confused. His unwanted partner is Lyle (the aforementioned white guy bunking in his bedroom). His perspective is in some ways fresh, in others myopic and deeply problematic. We root for him, and recoil from him. Hodge has created a wonderfully flawed hero, around whom a more complicated topography presents itself, and with whom we encounter a truer and more compassionate grasp of our fraught, divided, unequal, haunted, absurd, yet yearning environment. **SFBG**

CHASING MEHSERLE

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ARTS + CULTURE DANCE

Hold 'Steady'

Alonzo King's new work mixes dark threat into tenderness

BY RITA FELCIANO
 arts@sfbg.com

DANCE Alonzo King's *The Steady Heart* (which opened his spring season at YBCA May 21) is among his most dramatic and, thematically, most explicit works. It also just may be one of the finest he has yet created for his 11 Lines Ballet dancers, three of whom — David Harvey, Caroline Rocher, and Meredith Webster — will retire at the end of this season.

In many of King's pieces, small, individualized sections accumulate into collage-like structures. There is always flow but not necessarily direction. *Steady* however, has a trajectory. It starts with a duet for Kara Wilkes and Robb Beresford; King closes the work with the whole ensemble evoking a timeless, pulsating, yet ever-changing cosmos. Lama Gyurme's "The Lama's Chant: Songs of Awakening" sets the tone for a huge finale with waves of dancers stumbling, falling, rolling, and rising. Webster streaked through them but was eventually absorbed into something larger than herself. With Axel Morgenthaler's fluidly shifting light design, the dancers moved in and out of our vision with a screen descending on them right before the final curtain. The falling snow in the background, however, was something of a cliché.

Trying to find balance within the body and outside it is a theme that is fundamental to King's thinking. In *Steady* it takes the concrete shape of a small, destructive figure (Anthony S. Finley) in a World War I uniform. We only see him twice but his existence, and what he represents, permeates all of *Steady*.

The sculpturally elaborate opening duet begins with simple touches by two young people, she in a pretty frock, he bare-chested and in jeans. Handholding evolves into an increasingly intricate and unrelenting struggle. Every body part from necks to limbs (Wilkes hangs off his and dips between Beresford's legs) is brought into action. They reach, grab and shove; she sinks into his arms, he flips her overhead. Yet there is no sense of violence just a feeling of inevitability and, perhaps, a need to reach out as a process of self-definition. They communicated an Edenic innocence until the soldier figure pointed his gun at them.

Steady's middle section explodes into something dark and chaotic. With John Oswald's score building into frightening intensity, the magisterial Courtney Henry with Rocher and Yujin Kim takes command of the stage. They stride, turn, and extend limbs; yet they also curl and embrace the ground. In a final image they call up Rodin's *Three Shades*.

An eloquently expressive solo for Babatunji, performed in silence, then cleared the air, with the dancer sinking, turning, and opening himself to space. A unison walking section felt calm until individuals broke out, most prominently the powerful Michael Montgomery whose whipping turns and isolations

shook his body into spasms. David Harvey, with Webster, Wilkes and Kim, looked like catastrophe survivors. Bent over they dragged their broken bodies across the stage. Again and again, they forced themselves into upright positions to keep on struggling. At one point Harvey looked like a boxer responding to an unseen opponent's thrusts and punches.

A second trio's intent eluded me. The soldier from the opening section reappeared against a white screen. He elicited a duet for Harvey and Kim in which he offered himself and a rolling stage light as support for the panic-stricken Kim, who never raised her gaze. In the follow-up, a darkly lit duet, Webster — she of the steady heart — repeatedly faced the soldier's gun but, turning its nozzle away, shoved him into the wings.

Steady's dancers, including the three departing ones, shone at the top of their expressive abilities. They were well-supported by the beautifully chosen music, and Morgenthaler's majestic employment of light and space.

The evening opened with excerpts from three earlier King choreographies: *Klang* (1996), *The Radius of Convergence* (2008), and *Koto* (2002). It was good to see the women in point shoes, a practice that King rarely makes use of these days. The first two works also played with the traditional ballet soloist-corps format. The most intriguing stand-alone came in *Klang*; it contrasted frozen unison images with high-energy individual dancing. In the male trio, Beresford's strutting and pugna-cious stances had an almost comic flavor to them, while the women's slinking kicks and hip poses dripped with old-fashioned coyness.

The male quintet in *Radius* featured solos for each dancer with Montgomery the outside observer until he jumped into the assembled quartet's arms. They finally left him flat on his back. *Radius* segued without a break into a section from *Koto*. An ensemble piece, it showcased Jeffrey Van Sciver, a tall reed-thin dancer in his second year with Lines. His whiplash turns and long leaps felt like a storm invading a placid world. Unfortunately, Miya Masaoka's koto music on tape jarred. It sounded tinny and sharp. Besides, I missed seeing her perform live in that huge red Colleen Quen gown of hers. **SFBG**



DAVID HARVEY AND MEREDITH WEBSTER
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ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com.

THEATER

OPENING

Devil Boys From Beyond New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Previews Wed/28-Fri/30, 8pm. Opens Sat/31, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through June 28. New Conservatory Theatre Center performs Buddy Thomas and Kenneth Elliot's campy sci-fi saga. **Each and Every Thing** Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$20-50. Previews Thu/29-Fri/30, June 5-6, and 12-13, 8pm; Sat/31 and June 7, 8:30pm. Opens June 14, 8:30pm. Runs Thu-Fri, 8pm; Sat, 8:30pm. Through July 12. Dan Hoyle presents his latest solo show, about the search for real-world connections in a tech-crazed world.

Homo File CounterPULSE, 1310 Mission, SF; www.counterpulse.org. \$20-35. Opens Fri/30, 8pm. Runs Fri-Sat, 8pm; Sun, 7pm. Through June 15. Eye Zen and CounterPULSE present Seth Eisen's interdisciplinary performance about queer author and tattoo artist Sam Steward.

Macbeth Fort Point (beneath the Golden Gate Bridge), SF; www.weplayers.org. \$30-75. Previews Fri/30-Sun/1, 7pm. Opens Thu/5, 7pm. Runs Thu-Sun, 7pm. Through June 29. We Players performs the Shakespeare classic at the historic fortress at Fort Point.

"Savage in Limbo" Phoenix Theatre, 414 Mason, SF; www.brownpapertickets.com. \$25. Previews Thu/29, 8pm. Opens Fri/30, 8pm. Runs Sat/31, Sun/1, June 3-6, 8pm (also Sun/1, 2pm); June 7, 2pm. Through June 7. Rabbit Hole Theater Company performs John Patrick Shanley's Bronx-set drama. **Triassic Parq** Eureka Theater, 215 Jackson, SF; www.rayofflighttheatre.com. \$25-36. Previews Thu/29, 8pm. Opens Fri/30, 8pm. Runs Wed-Sat, 8pm (also June 21 and 28, 2pm). Through June 28. Ray of Light Theatre presents the Bay Area premiere of Marshall Paillet's musical involving "dinosaurs, show tunes, and sex changes."

Walk Like A Man Costume Shop, 1117 Market, SF; www.therhino.org. \$15-35. Previews Wed/28-Fri/30, 8pm. Opens Sat/31, 8pm. Runs Wed-Sat, 8pm; Sun, 3pm. Through June 15. Theatre Rhinoceros performs Laurinda D. Brown's dramedy centered around issues in the African American lesbian community.

ONGOING

Chasing Mehserle Z Space, 450 Florida, SF; theintersection.org/chasing-mehserle. \$15-25. Thu/29-Sat/31, 8pm. Intersection for the Arts, Campo Santo, and the Living Word Project present Chinaka Hodge's performance piece about Oakland in the aftermath of the Oscar Grant killing.

The Crucible Gough Street Playhouse, 1620 Gough, SF; www.custommade.org. \$10-35. Thu-Sat, 8pm; Sun, 7pm. Through June 15. Custom Made Theatre Co. performs Arthur Miller's drama. **Dracula** Shelton Theater, 533 Sutter, SF; sfdracula.blogspot.com. \$35. Thu/29-Sat/31, 8pm. Kellerson Productions presents a new adaptation of the Bram Stoker classic.

Feisty Old Jew Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$25-100. Sat-Sun, 5pm. Extended through July 13. Charlie Varon performs his latest solo show, a fictional comedy about "a 20th century man living in a 21st century city."

The Homosexuals New Conservatory Theatre Center, Decker Theatre, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through June 28. New Conservatory Theatre Center performs Philip Dawkins' play about a young man struggling with his identity amid a new group of friends.

Lovebirds Marsh San Francisco Studio, 1062 Valencia, SF; www.themarsh.org. \$20-100. Fri/30, 8pm; Sat/31, 8:30pm. Award-winning solo theater artist Marga Gomez brings her hit comedy back for a limited run before taking it to New York in June.

Pearls Over Shanghai Hypnodrome Theatre, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Thu-Sat, 8pm. Extended through June 28. Five years ago, Thrillpeddlers breathed new life into a glitter-dusted piece of Sixties flotsam, beautifully reimagining the Cockettes' raunchy mock-operaetta *Pearls Over Shanghai* (in collaboration with several surviving members of San Francisco's storied acid-drag troupe) and running it for a whopping 22 months. Written by Cockette Link Martin as a carefree interpretation of a 1926 Broadway play, the baldly stereotyped *Shanghai Gesture*, it was the perfectly lurid vehicle for irreverence in all directions. It's back in this revival, once



ZAP! DEVIL BOYS FROM BEYOND AT THE NEW CONSERVATORY THEATRE CENTER

PHOTO BY LOIS TEMA

again helmed by artistic director Russell Blackwood with musical direction by Cockette and local favorite Scrumby Koldewyn. But despite the frisson of featuring some original-original cast members — including "Sweet Pam" Tent (who with Koldewyn also contributes some new dialogue) and Rumi Missabu (regally reprising the role of Madam Gin Sling) — there's less fire the second time around as the production straddles the line between carefully slick and appropriately sloppy. Nevertheless, there are some fine musical numbers and moments throughout. Among these, Zelda Koznofsky, Birdie-Bob Watt, and Jesse Cortez consistently hit high notes as the singing Andrews Sisters-like trio of Americans thrown into white slavery; Bonni Suval's Lottie Wu is a fierce vixen; and Noah Haydon (as the sultry Petrushka) is a class act. Koldewyn's musical direction and piano accompaniment, meanwhile, provide strong and sure momentum as well as exquisite atmosphere. (Avila)

Seminar San Francisco Playhouse, 450 Post, Second Flr, SF; www.sfplayhouse.org. \$20-100. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); Sun/1 and June 8, 2pm. Through June 14. San Francisco Playhouse performs Theresa Rebeck's biting comedy.

Shit & Champagne Rebel, 1772 Market, SF; shitandchampagne.eventbrite.com. \$25. Fri-Sat, 8pm. Open-ended. D'Arcy Drollinger is Champagne White, bodacious blond innocent with a wicked left hook in this cross-dressing '70s-style *white*-sploitation flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman, this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot — all of it played to the hilt by an excellent cast. (Avila)

The Speakeasy Undisclosed location (ticket buyers receive a text with directions), SF; www.thespeakeasy.com. \$65-100 (gambling chips, \$7-10 extra; after-hours admission, \$10). Wed-Sat, 7:30, 7:40, 7:50, 8pm, and 9pm admittance times. Extended through June 21. Boxcar Theater's most ambitious project to date is also one of the more involved and impressively orchestrated theatrical experiences on any Bay Area stage just now. An immersive time-triping environmental work, *The Speakeasy* takes place in an "undisclosed location" (in fact, a wonderfully redesigned version of the company's Hyde Street theater complex) amid a period-specific cocktail lounge, cabaret, and gambling den inhabited by dozens of Prohibition-era characters and scenarios that unfold around an audience ultimately invited to wander around at will. At one level, this is an invitation to pure dress-up social entertainment. But there are artistic aims here too. Intentionally designed (by co-director and creator Nick A. Olivero with co-director Peter Ruocco) as a fractured super-narrative — in which audiences perceive snatches of overheard stories rather than complete arcs, and can follow those of their own choosing — there's a way the piece becomes specifically and ever more subtly about time itself. This is most pointedly demonstrated in the opening vignettes in the cocktail lounge, where even the ticking of Joe's Clock Shop (the "cover" storefront for the illicit 1920s den inside) can be heard underscoring conversations (deeply ironic in historical hindsight) about war, loss, and regained hope for the future. For a San Francisco currently gripped by a kind of historical double-recurrence of the roaring Twenties and dire Thirties at once, *The Speakeasy* is not a bad place to sit and ponder the simulacra of our elusive moment. (Avila)

36 Stories by Sam Shepard Z Below, 470 Florida, SF; www.36stories.org. \$35-55. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 3pm. Through June 22. Word for Word performs director Amy Kossow's original adaptation of Shepard's poetry and fiction.

BAY AREA

The Crazyed Berkeley City Club, 2315 Durant, Berk; www.centralworks.org. \$15-28. Thu-Sat, 8pm; Sun, 5pm. Through June 23. Central Works performs Sally Davidoff's play, based on Ha Jin's novel about coming of age in Communist China.

Daylighting: The Berkeley Stories Project Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-35. Previews Wed/28-Thu/29, 7pm. Opens Fri/30, 8pm. Runs Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm (June 22, show at 2pm). Through June 22. Shotgun Players present Dan Wolf's new play inspired by real-life tales from Berkeley residents past and present.

The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$14.50-89. Tue, Thu-Sat, 7:30pm (also Thu/29, June 26, and all Saturdays in June, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through June 29. Berkeley Rep performs the West Coast premiere of Tony Kushner's latest play.

The Letters Harry's UpStage, Aurora Theatre Company, 2081 Addison, Berk; www.auroratheatre.org. \$28-32. Wed-Sat, 8pm; Sun, 2pm. Extended through June 8. American playwright John W. Lowell's *The Letters* harkens back to Stalinist days and some unspecified ministry, where a dutiful staff goes about censoring the personal and openly homoerotic correspondence of an iconic Russian composer (Tchaikovsky). Directed by Mark Jackson for Aurora Theater's new upstairs black box, the two-hander unfolds in the small but tidy and dignified office belonging to the ministry's director (an imposing Michael Ray Wisely). He has summoned one of his employees, a widow named Anna (a taut Beth Wilmurt), for reasons not immediately clear to her or us. A careful dance around a minefield of protocol, sexual innuendo, and hidden agendas ensues, as a dangerous and deadly scandal surrounding the aforementioned letters makes itself felt. Given the Ukraine crisis, the ramping up of Cold War II, and Russia's increasing authoritarianism — including its new law against homosexual "propagandizing" in the cultural realm, and a Ministry of Culture vowing to withhold funding from art lacking in "spiritual or moral content" — it's all a remarkably timely little time warp. And Lowell's story is cleverly crafted for the most part. Unfortunately, the production's two capable actors have a hard time conveying a lifelike (if however strained) relationship or the perspiration-inducing tension the drama purports to carry. At the same time, the drama's dialogue, at least as played here, can stretch the bounds of verisimilitude by veering from flinty, cagey ducks and jabs to outright insubordination, sarcasm, and ineffectual blustering — the latter outbursts seeming to leave the pressure pot of the Great Terror far behind. It's still a long way from Tom and Jerry, but as a cat and mouse game the stakes, and the arc of the story, feel more fantastical than pressingly contemporary. (Avila)

Mutt: Let's All Talk About Race La Val's Subterranean, 1834 Euclid, Berk; www.impact-theatre.com. \$10-20. Thu-Sat, 8pm; Sun, 7pm. Through June 8. Impact Theatre and Ferocious Lotus Theatre Company present the world premiere of Christopher Chen's political satire.

Nantucket Marsh Berkeley MainStage, 2120 Allston, Berk; www.themarsh.org. \$25-100 (all tickets include a picnic dinner). Thu and Sat, 7pm. Through June 14. Acclaimed solo performer Mark Kenward presents his "haunting yet hilarious" autobiographical show about growing up on Nantucket.

Not a Genuine Black Man Osher Studio, 2055 Center, Berk; www.berkeleyrep.org. \$30-45. Thu/29-Sat/31, 8pm. Brian Copeland brings his acclaimed, long-running solo show to Berkeley Rep for a 10th anniversary limited run. **SFBG**

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Athi-Patra Ruga, *The Future White Women of Azania*, 2012; performed as part of *Performa Obscura* in collaboration with Mikhael Subotzky; commissioned for the exhibition *Making Way*, Grahamstown, South Africa; photo: Ruth Simba, courtesy Athi-Patra Ruga and WHATIFTHEWORLD/GALLERY.

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"TODD TREXLER: A SOLO EXHIBITION OF HIS LEGENDARY PORTRAITS" OPENS MON/2 AT MAGNET.

Listings are compiled by Guardian staff. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 28

Cassandra Dallett Pegasus Books Downtown, 2349 Shattuck, Berk; www.pegasusbookstore.com. 7:30pm, free. The author celebrates her poetic memoir, *Wet Reckless*.
Madison Young Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The author and sex-positive activist reads from her memoir, *Daddy*.

THURSDAY 29

"BiConic Flashpoints: Four Decades of Bay Area Bisexual Politics" GLBT History Museum, 4127 18th St, SF; www.glbthistory-museum.org. Opening reception 7-9pm, \$3-5. A new multimedia exhibit explores the history of bisexual activism in the Bay Area since the 1970s.
"Chemical Reactions NightLife" California Academy of Sciences, 55 Music Concourse, Golden Gate Park, SF; www.calacademy.org. 6-10pm, \$12. "Think before you drink" with author Adam Rogers (*Proof: The Science of Booze*), get a close-up (like, microscopic) look at beer brewing, dance to disco with DJ BANG!, and more.

SATURDAY 31

"Babylon Salon" Cantina SF, 580 Sutter, SF; www.babylonsalon.com. 6:30pm, free. With readings by Kathryn Ma, Dave "Davey D" Cook, Porter Shreve, and Kirstin Chen, plus a musical performance by singer-songwriter Ying-sun Ho.
Chocolate and Chalk Art Festival Shattuck between Rose and Vine, Berk. www.anotherbullwinkleshow.com/chocolate-chalk-art. 10am-5pm, free. Chalk artists compete for prizes while turning the sidewalks into eye candy — and speaking of candy, sweet tooth-ers can pick up ticket packs (\$20 for 20) to sample chocolate items galore, including exotic treats like picante habañero chocolate gelato.
"Ecology Center Farmers' Markets Family Fun Festival" Civic Center Park, MLK at Center, Berk; www.ecologycenter.org. 10am-3pm, free. Petting zoos (baby goats!), bouncy houses, an obstacle course, puppet-making using recycled materials, a zine-making station, and more green fun.

Maddie's Pet Adoption Days Pet Food Express, 3868 Piedmont, Oakl; www.maine-coonadoptions.com (check web site for additional locations). 9am-3pm, free. Also Sun/1, 10am-3pm. Nonprofit cat-rescue organization Maine Coon Adoptions offers free adoptions of cats and kittens in honor of Maddie's Pet Adoption Days, the largest free pet adoption event in the country.

SUNDAY 1

"Poetry Unbound #13" Art House Gallery, 2905 Shattuck, Berk; berkeleyarthouse-wordpress.com. 5pm, \$5. Reading with COPUS, Charles Curtis Blackwell, and Kayla Sussell, with a brief open mic hosted by Clive Matson and Richard Loranger.

MONDAY 2

"Invisible Hands: Voices from the Global Economy" David Brower Center, Goldman Theater, 2150 Allston, Berk; www.browercenter.org. 7pm, free. The Brower Center and Voice of Witness partner for this book launch (*Invisible Hands*) and panel discussion on the state of labor the global economy.
"13 Crime Stories from Latin America: McSweeney's Quarterly Concern #46" Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. Editor Daniel Gumbiner and translators Katherine Silver and Joel Streiker discuss this new collection of work by contemporary writers from 10 different countries.
"Todd Trexler: A Solo Exhibition of His Legendary Portraits" Magnet, 4122 18th St, SF; www.magnetsf.org. Gallery hours: Mon-Tue and Sat, 11am-6pm; Wed-Fri, 11am-9pm. Opening reception June 6, 7-10pm. Free. Legendary poster artist Todd Trexler (the Cockettes, Sylvester, Divine) shows his work in the first exhibit of its kind in over 40 years.

TUESDAY 3

"Creating Children's Books: An Immigrant's Story" San Francisco Main Library, 100 Larkin, SF; www.sfppl.org. 6pm, free. Author Yuyi Morales (*Niño Wrestles the World*) delivers the SFPL's 18th annual Effie Lee Morris Lecture, discussing the need for diversity in children's literature.
James Fearnley Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The music biographer discusses *Here Comes Everybody: The Story of the Pogues*. **SFBG**



SCREEN SIREN DOLORES DEL RIO STARS IN 1928'S *RAMONA*. PHOTO COURTESY OF THE SF SILENT FILM FESTIVAL

Eternal beauty

SF Silent Film Fest unearths treasures and curiosities

BY DENNIS HARVEY
arts@sfbg.com

FILM Hollywood in the 1920s was shameless about inventing fictitious back stories for its stars, especially those “exotics” exploited for their allegedly foreign-bred mystery and sexual magnetism. The enormous success of Rudolph Valentino — whose 1921 breakthrough feature *The Four Horsemen of the Apocalypse* opens this year’s San Francisco Silent Film Festival — sparked a particular craze for “Latin lover” types whose true ethnicity was often disguised. (One such heartthrob, Ricardo Cortez, was in fact Jewish New Yorker Jacob Krantz — and when word got out that he was no Spaniard, the studio “confessed” that he was “really” Viennese.)

Yet the era’s leading Latina actress required little such invention, because her biography already sounded like a studio press release. Dolores del Rio was born Maria Dolores Asunsolo y López Negrete to a wealthy, well-connected Mexico City family of Spanish ancestry. Convent-educated, she married at age 16 a patron of the arts over twice her age, with whom she honeymooned in Europe for two years. Upon returning home, she attended a wedding at which her beauty caught the eye of Edwin Carewe — a Hollywood producer, director, agent, and manager who in all those capacities soon began making her a star. Her first hit was as the main girl fought over by ever-sparring BFF Marines in World War I comedy-adventure *What Price Glory?*, a 1926 smash.

Her exquisite three-quarter-moon face, framed by long jet-black hair, then graced a series of romances in which she played Russian peasants, tropical maidens, hot-blooded gypsies, Carmen (of operatic fame), and *Ramona* (1928) — the latter a gorgeous half-caste in old Spanish California. She’s yearned over by the genteel master of the rancho (Roland Drew), but prefers virile Indian shepherd Alessandro (Ohioan Warner Baxter, shirtless but wearing plenty of shiny bronzer). This third screen version of a hugely popular 1884 novel was boosted at the box office by an original title song recorded by many (including trilling soprano del Rio herself), and featured in the 1928 film’s synchronized-sound version (which offered sound effects and music but no dialogue).



Ramona was assumed lost for decades until a Czech-market print was discovered recently, its restoration premiering in Los Angeles just two months ago. The 2014 SF Silent Film Festival is full of movies that belie their age in one way or another — yet this hunk of overripe hokey feels a thousand years old. It’s surely the worst film in the festival, what with its mean-crone stepmother (“If you marry without my consent, the jewels will go to the church!”), teetering pileup of melodramatic crises, and particularly howl-worthy happy ending. Nor has del Rio’s heavily gestural performance aged well, with nary a genuine note to be found in an emotional gamut that galumphs from cow-eyed innocence to amnesiac shock. Still, she’s gorgeous. Whether cast as prole or grande dame, her looks were so striking it was natural for del Rio to become a beauty icon, promoting cosmetics and fashion as “the perfect feminine figure” — a title she won in leading movie mag Photoplay’s 1933 poll of industry glamour experts.

Del Rio was very conscious of her image — and of her responsibility representing Mexican culture to the world. Unlike rival Lupe Velez, she preferred projecting a more languorous, refined persona than the stereotypically comic, tantrum-throwing “hot mama” Latina. She disliked skimpy costumes and risqué scenes (though one of her biggest hits would be 1932’s *Bird of Paradise*, a charming bauble of pure eye-candy in which her island princess and Joel McCrea’s sailor pitch woo wearing as little as possible). She turned down the female lead in 1934’s *Viva Villa!*, suspecting that film’s take on recent Mexican history would be controversial at home. (Indeed, it was banned there.)

Her public character was invariably elegant and dignified — never mind that sometimes her affairs preceded her divorces. One high-profile lover was 10-years-younger Orson

Welles. He took her to *Citizen Kane*’s 1941 premiere and starred her in 1943’s spy intrigue *Journey Into Fear*. But when their relationship flamed out, and Hollywood’s affection too had cooled, del Rio at last returned to Mexico. There, she soon established herself as the local film industry’s leading female star — exclusively playing suffering, virtuous heroines — winning a total of four Ariels (Mexico’s Oscar) and very rarely returning to English-language features. When she did, it was no longer as the hothouse object of desire, but as a sacrificing mother, notably to Elvis in *Flaming Star* (1960) and to Sal Mineo in *Cheyenne Autumn* (1964), both times playing Native Americans à la the half-Indian *Ramona*. Such semi-color blind casting and “proud matriarch” roles provided a logical last act to a career that was honorable and iconic — if seldom quite so impressive in, y’know, the acting department.

Ramona may survive primarily as a somewhat campy cultural artifact, but nearly everything else in this year’s Silent Fest remains outstanding artistically, including 1928 German heartbreaker *Under the Lantern*, and the same year’s fine British working-class drama *Underground*. There’s also 1923’s *The Sign of Four*, an excellent Sherlock Holmes adventure, so long as you can overlook some very dated race and class attitudes; atypical early works by Ozu (1933 gangster saga *Dragnet Girl*) and Dreyer (sprightly 1920 *The Parson’s Widow*); a goofy Soviet science fiction (1936’s *Cosmic Voyage*); mountain climbing documentary *The Epic of Everest* (1924); plus vehicles for Douglas Fairbanks, Buster Keaton, and pioneering French comedian Max Linder (1921’s *Seven Years Bad Luck*). **SFBG**

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FILM

THREE FOR THE ROAD: *COLD IN JULY*'S SAM SHEPARD, MICHAEL C. HALL, AND DON JOHNSON
PHOTO COURTESY OF IFC FILMS



Where evil grows

A small-town hero discovers his dark side in Jim Mickle's pulpy 'Cold in July'

BY CHERYL EDDY
cheryl@sfbg.com

FILM For film fans, there's a delight that comes from charting a talented director's progress from obscurity to cult fame to "next-big-thing" status. I remember settling in to watch Jim Mickle's 2010 breakout *Stake Land* (his first feature was 2006's micro-budget creature feature *Mulberry Street*, which played multiple festivals on the genre circuit). I knew it was a vampire movie, a weary subject thanks to *Twilight* mania, but it soon became clear that *Stake Land* was not a by-the-numbers affair: Within the first five minutes, a crusty fang-slinger devours a human infant. "This is not a film to be fucked with," I scribbled in my review, and filed away the name "Jim Mickle" for future consideration.

Last year, he returned with *We Are What We Are*, a remake of a Mexican chiller about cannibals fighting to keep their secret traditions alive despite pesky interference from the modern world. It was his third film with writing partner Nick Damici — also the lead in Mickle's first two films, though he moved to a supporting role in *We Are*, which focused mostly on the teen sisters at its core. Set in rural upstate New York, *We Are* had its share of gore, but it also went deeper, teasing out a macabre and surprisingly detailed history of its flesh-eating family.

"To me, it's more of a dark story about faith and religion," he told me in an interview at the time. "I was much more interested in the girls' story, and the story of a family trying to hold together after a tragic event."

Now comes Mickle's most accomplished film to date, and it's even less overtly horror (though it contains a multitude of terrifying moments): *Cold in July*, a thriller ranging across East

Texas, circa 1989. The script by Team Mickle-Damici is adapted from the novel by Joe R. Lansdale, who — buckle up, cultists — also penned the short story which spawned 2002's *Bubba Ho-Tep*. That said, there are no supernatural elements afoot here; all darkness springs entirely from the coal-black hearts beating in its characters.

Well, *some* of its characters. *Cold in July* begins with a killing, but the trigger hand is attached to mild-mannered frame-store owner Richard Dane (Dexter's Michael C. Hall, rocking a splendid mullet). The masked man he shot was breaking into the Dane family home; Richard was just protecting his wife (Vinessa Shaw) and young son (Brogan Hall). That he accidentally, kinda, nailed the burglar — spraying brains everywhere, necessitating amusing later scenes of weary clean-up and furniture replacement — is breezed over by the police (including a cowboy-hatted Damici). "Sometimes, the good guy wins," they assure him.

The good guy/bad guy dynamic is twisted, tested, and taken to extremes as *Cold in July* continues; it's the sort of film best viewed without much knowledge of its plot twists, which are numerous and cleverly plotted. (Which is to say: You may read on, genre junkie, without fear of spoilers, because I don't wanna ruin anyone's viewing enjoyment.) The day after his run-in with vigilante justice, Richard realizes he's the No. 1 conversation topic in his small town, and his shiny local-hero status has attracted the attention of the dead robber's father (Sam Shepard), just out of the clink and skilled in the art of *Cape Fear*-style menace.

What happens next is best left a surprise, though it does involve Don Johnson as a flamboyant, convertible-driving pig farmer; plenty more bloodshed; a meeting at a drive-in

that just happens to be screening *Night of the Living Dead* (1968); and the line "You don't wanna fuck with the Dixie Mafia." Throughout, *Cold in July* expertly works its 1980s setting as both homage to and embodiment of the era's gritty thrillers; its synth-heavy score and neo-noir lensing (by frequent Mickle collaborators Jeff Grace and Ryan Samul, respectively) and the casting of Wyatt Russell (son of Kurt; he was also in *We Are What We Are*) in a key role add to the feeling that *Cold in July* was crafted after much time spent in the church of St. John Carpenter. There's humor, too, deployed with careful timing that doesn't compromise the slow-burning tension that builds throughout — as when Richard celebrates some good news by headbanging to period-perfect power rock in his enormous, wood-paneled station wagon.

Most intriguingly, and for all its retro trappings, *Cold in July* offers a very modern exploration of masculinity via all of its leads, though Richard is obviously the embodiment of this theme. "I've been waiting for something big like this," he says to his wife before slithering away on a secret road trip (she thinks he's talking about landing an important new client). Unlike Viggo Mortensen's secret gangster in 2005's *A History of Violence*, which begins with a similar premise (family guy shoots someone in self-defense, opening a can of worms in the process), Richard has zero past aggression to draw on; dude's got a history of *mildness* — with a heretoforth untapped curiosity about the wilder side of life awakened by a sudden bloody act. Once again, Mickle has delivered an unfuck-withable film. Can't wait to see what he does next. **SFBG**

COLD IN JULY opens Fri/30 in Bay theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. Due to the Memorial Day holiday, theater information was incomplete at presstime.

OPENING

Cold in July See “Where Evil Grows.” (1:49) *Embarcadero*.
The Dance of Reality His unique vision recently re-introduced to audiences by unmaking-of documentary *Jodorowsky’s Dune*, cinematic fabulist Alejandro Jodorowsky is back with his first film in a quarter-century. This autobiographical fantasia shows all initial signs of being a welcome yet somewhat redundant retread of his cult-famed early work (1970’s *El Topo*, 1973’s *The Holy Mountain*), as *Santa Sangre* was in 1989. It starts with the filmmaker himself fulminating wisdoms about the spiritual emptiness of a money-centric world, then appearing as guardian angel to his child self (Jeremias Herskovits). Little Alejandro is raised by a bullying, hyper macho father (Brontis Jodorowsky) and warm, indulgent mother (soprano Pamela Flores, singing every line of dialogue) who naturally clash at every turn. Jodorowsky’s stunning eye for bizarre imagery (abetted by DP Jean-Marie Dreujou’s handsome compositions) hasn’t faded, so there are delights to be had even in what fans might consider an over-familiar parade of dwarfs, amputees, anti clerical burlesques (like a dress-up dog beauty contest at church), Chaplinesque circus sentimentality, and other simple if surreal illustrations of society’s eternal victims and overlords. At a certain point, however, the misdeeds of father Jaime force his self-exile. The film’s consequent picaresque allegory of epic suffering toward redemption becomes cheerfully goofy, its symbol-strewn path increasingly funny and sweet rather than burdened by import. A large part of that appeal is due to junior Jodorowsky Brontis, who demonstrates considerable farcical esprit while flashing more full-frontal nudity than Michael Fassbender and Ewan McGregor combined ever dreamed of obliging. Shot in the family’s native Chile on a purported crowd funded budget of \$3 million — could Hollywood provide so much original spectacle for 30 times that amount?— *The Dance of Reality* finds its 84-year-old maker as frisky as a pony, one that provides an endearingly unpredictable ride. (2:10) *Opera Plaza, Shattuck*. (Harvey)
The Grand Seduction Canadian actor-director Don McKellar (1998’s *Last Night*) remakes 2003 Quebecois comedy *Seducing Doctor Lewis*, about a depressed community searching for the town doctor they’ll need before a factory will agree to set up shop and bring much-needed jobs to the area. Canada is still the setting here, with the harbor’s name — Tickle Head — telegraphing with zero subtlety that whimsy lies ahead. A series of events involving a Tickle Head-based TSA agent, a bag of cocaine, and a harried young doctor (Taylor Kitsch) trying to avoid jail time signals hope for the hamlet, and de facto town leader Murray (Brendan Gleeson) snaps into action. The seduction of “Dr. Paul,” who agrees to one month of service not knowing the town is desperate to keep him, is part *Northern Exposure* culture clash, part Jenga-like stack of lies, as the townspeople pretend to love cricket (Paul’s a fanatic) and act like his favorite lamb dish is the specialty at the local café. The wonderfully wry Gleeson is the best thing about this deeply predictable tale, which errs too often on the side of cute (little old ladies at the switchboard listening in on Paul’s phone-sex with his girlfriend!) rather than clever, as when an unsightly structure in the center of town is explained away with a fake “World Heritage House” plaque. Still, the scenery is lovely, and “cute” doesn’t necessarily mean “not entertaining.” (1:52) *Embarcadero*. (Eddy)
Maleficent Angelina Jolie plays the iconic villain, with Elle Fanning as Sleeping Beauty, in this live-action Disney fantasy. (1:37) *Shattuck*.
A Million Ways to Die in the West Director and co-writer Seth MacFarlane also stars in this comedic Western, with Charlize Theron and Liam Neeson. (1:56)

ONGOING

Ai Weiwei: The Fake Case Less of an introduction to the dissident Chinese artist than Alison Klayman’s 2012 *Ai Weiwei: Never Sorry*, this doc from Andreas Johnsen is more of a fly-on-the-wall affair, following Ai in the months following his arrest and detention for “tax evasion.” The double-entendre title refers to Ai’s company (Fake Design) as well as the trumped-up case against him, clearly intended to punish him for challenging authority. Though he’s on house arrest, he’s allowed to visit art studios and take walks (under constant surveillance); though he’s technically not allowed to talk to foreign jour-



nalists, they are certainly eager to chat with him, and we see him cautiously working around that rule. At one point, a reporter asks him why he doesn’t simply move out of China and live somewhere with more freedom. His fiery reply — that he’d be “dead already” if he didn’t express himself — speaks volumes, and suggests that despite his weary appearance here, he’s more determined than ever before. Of related interest: his just-announced exhibit of works on imprisonment, *@Large*, scheduled to open Sept. 27 on Alcatraz. (1:29) (Eddy)
The Amazing Spider-Man 2 The best thing about *The Amazing Spider-Man 2* — the sequel to the 2012 reboot that nobody really wanted in the first place — is the achingly cute chemistry between real-life couple Andrew Garfield (Peter Parker/Spider-Man) and Emma Stone (Gwen Stacy, whose fate is no spoiler to anyone who is familiar with the Spider-Man canon). Can’t deny it; those two are adorbs. But since *Spider-Man* is supposed to be an action movie, not a romantic comedy, it spends most of its time setting up foes for the webslinger (Jamie Foxx as a nerd zapped into the power-mad Electro; Dane DeHaan as bratty rich kid Harry Osborn), as well as rehashing the mysterious deaths of Peter’s parents, and underlining for approximately the zillionth time the disconnect between the media’s perception of Spider-Man (he’s a menace! He interferes with police work!) and the ecstatic love the people of New York have for the guy — understandable, since he’s in the business of saving their butts on a regular basis. This isn’t a crappy movie by any means; it’s entertaining enough, and the 3D swooping-between-skyscrapers FX have gotten quite dazzling. But there’s still a heavy air of “*This again?*” that hangs over the whole thing. Doesn’t Marvel have enough dough from the *Avengers* movies to let Spidey take an extended vacation? (2:20) (Eddy)
Belle The child of a British naval officer and a Caribbean slave, Belle (Gugu Mbatha-Raw) is deposited on the doorstep — well, the estate grounds — of her father’s relatives in 1769 England after her mother dies. Soon she’s entirely orphaned, which makes her a wealthy heiress and aristocratic title holder at the same time that she is something less than human in the eyes of her adopted society. For Belle is black (or more properly, mixed-race), and thus a useless curiosity at best as a well-bred noblewoman of the “wrong” racial makeup. Based on a murky actual historical chapter, Amma Asante’s film is that rare sumptuous costume drama which actually has something on its mind beyond romance and royalty. Not least among its pleasures are a fine supporting cast including Tom Wilkinson, Miranda Richardson, Penelope Wilton, and Emily Watson. (1:45) (Harvey)
Documented Jose Antonio Vargas’ grandparents — who raised him in Mountain View after he was smuggled into America at age 12 from the Philippines — expected him to grow up, blend in, and live a perfectly ordinary life in his new country. But Vargas was a smart kid who grew into an exceptionally intelligent young adult. He pursued a journalism career that earned him coveted reporting gigs for the Washington Post and CNN, among other outlets, as well as a Pulitzer Prize. He’s also gay, a fact that complicated his family’s hopes for a traditional wedding (and subsequent green card). In 2011, weary of guarding a secret he’d shared with only a few close friends, Vargas penned a powerful essay for the New York Times Magazine, revealing “My Life as an Undocumented Immigrant.” *Documented*, his film with co-director Ann Lupo, chronicles the months before and after Vargas “outed” himself. It’s a highly personal story, especially when the film crew travels to Manila to interview Vargas’ mother. Their geographical separation has become an emotional estrangement so complex she weeps when he

refuses to add her on Facebook. But *Documented* also taps Vargas’ Define American media campaign to broaden its message, interviewing undocumented youths affected by the DREAM Act and sharing in their joy when the bill — providing permanent residency to young, educated immigrants of “good moral character” — finally goes into effect. Unfortunately for Vargas, he’s too old to benefit from the legislation, and though he feels relief at having come clean, he’s still unable to make any traction in his quest for citizenship. (At one point, he actually calls INS to see if anyone’s planning to clamp down, as if finally getting “caught” would be preferable to living in extended limbo.) The only closure of sorts comes when Vargas reconnects with his mother via Skype, but there’s an undercurrent of helplessness to their computer-screen reunion that makes *Documented*’s themes feel especially raw and urgent. (1:29) *Roxie*. (Eddy)
Finding Vivian Maier Much like *In the Realms of the Unreal*, the 2004 doc about Henry Darger, *Finding Vivian Maier* explores the lonely life of a gifted artist whose talents were discovered posthumously. In this case, however, the filmmaker — John Maloof, who co-directs with Charlie Siskel — is responsible for Maier’s rise to fame. A practiced flea-market hunter, he picked up a carton of negatives at a 2007 auction; they turned out to be striking examples of early street photography. He was so taken with the work (snapped by a woman so obscure she was un-Google-able) that he began posting images online. Unexpectedly, they became a viral sensation, and Maloof became determined to learn more about the camerawoman. Turns out Vivian Maier was a career nanny in the Chicago area, with plenty of former employers to share their memories. She was an intensely private person who some remembered

as delightfully adventurous and others remembered as eccentric, mentally unstable, or even cruel; she was a hoarder who was distrustful of men, and she spoke with a maybe-fake French accent. And she was *obsessed* with taking photographs that she never showed to anyone; the hundreds of thousands now in Maloof’s collection (along with 8mm and 16mm films) offer the only insight into her creative mind. “She had a great eye, a sense of humor, and a sense of tragedy,” remarks acclaimed photographer Mary Ellen Mark. “But there’s a piece of the puzzle missing.” The film’s central question — why was Maier so secretive about her hobby? — may never be answered. But as the film also suggests, that mystery adds another layer of fascination to her keenly observed photos. (1:23) (Eddy)
The Galapagos Affair: Satan Came to Eden Extensive archival footage and home movies (plus one short, narrative film) enhance this absorbing doc from San Francisco-based Dayna Goldfine and Dan Geller (2005’s *Ballets Russes*). It tells the tale of a double murder that occurred in the early 1930s on Floreana — the most remote of the already scarcely-populated Galapagos Islands. A top-notch cast (Cate Blanchett, Diane Kruger, Connie Nielsen, Josh Radnour) gives voice to the letters and diary entries of the players in this stranger-than-fiction story, which involved an array of Europeans who’d moved away from civilization in search of utopian simplicity — most intriguingly, a maybe-fake Baroness and her two young lovers — and realized too late that paradise isn’t all it’s cracked up to be. Goldfine and Geller add further detail to the historic drama by visiting the present-day Galapagos, speaking with residents about the lingering mystery and offering a glimpse of what life on the isolated islands is like today. (2:00) (Eddy)
Godzilla Bearing the weight of a 1998 American debut so stinky that devotees of the Japanese original dubbed it “GINO” (for “*Godzilla* in Name Only”), the King of the Monsters returns for a do-over that smells more like generic summer

entertainment than anything else. We begin in 1999, when a pair of scientists (Ken Watanabe and Sally Hawkins) discover a giant skeleton of sorts in the Philippines — just as a deadly accident (or was it?) devastates a Japanese nuclear power plant. Fifteen years later, the scientists are still on the trail of Whatever That Was, while guilty power-plant survivor Bryan Cranston has become a greasy-haired conspiracy theorist, much to the annoyance of his San Francisco-based Navy officer son (Aaron Taylor-Johnson). The humans in Gareth Edwards’ film don’t actually matter much; aside from Cranston and to a much lesser extent Watanabe, none of the characters are interesting or memorable, and the plot — which has Big G lumbering after a pair of “Massive Unidentified Terrestrial Organisms” who decide to incubate their eggs in downtown SF — is also a low-stakes affair. (If you believe for a second that Taylor-Johnson’s doe-eyed wife and son won’t survive the monster attack, I have a busted-up Golden Gate Bridge to sell you.) But the monster design is plenty satisfying, and really, it’s just fine that Godzilla — who wrinkles his snout in annoyance at those pesky MUTOs — is this film’s one and only charismatic presence; dude’s going on a 70-year career at this point. (2:03) (Eddy)
The Immigrant Ewa (Marion Cotillard) is an orphaned Polish émigré who’s separated from her sickly sister at Ellis Island in 1921, and scheduled for deportation as an alleged “woman of low morals.” She’s rescued from that by Bruno (Joaquin Phoenix), though he’s not quite the agent of charity he seems — in fact, Ewa doesn’t realize she’s actually been recruited for a prostitution racket he thinly veils as a theatrical troupe. Still, she stays, believing she has no other viable path to freeing her sister from quarantine, she allows her own degradation for money’s sake. This latest collaboration between Phoenix and director-coscenarist James Gray is a handsome period piece that’s done skillfully and tastefully enough

CONTINUES ON PAGE 32 >>

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CHECK DIRECTORIES FOR SHOWTIMES

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CONT>>

to downplay — but not quite hide — the fact that its moral melodrama might as well have been written (as well as set) nearly a century ago. Cotillard is fine in her best English-language role to date, and Phoenix is compelling as usual; Jeremy Renner is somewhat miscast as a distant-third lead. But whether you find *The Immigrant* poignant or forced will depend on your tolerance for a script whose every turn is all too predictable. (2:00) (Harvey)

The Lunchbox Ila (Nimrat Kaur) is a self-possessed housewife and a great cook, whose husband confuses her for another piece of furniture. She tries to arouse his affections with elaborate lunches she makes and sends through the city's lunchbox delivery service. Like marriage in India, lunchbox delivery has a failure rate of zero, which is what makes aberrations seem like magical occurrences. So when widow Saajan (Irrfan Khan) receives her

adoring food, he humbly receives the magical lunches like a revival of the senses. Once Ila realizes her lunchbox is feeding the wrong man she writes a note and Saajan replies — tersely, like a man who hasn't held a conversation in a decade — and the impossible circumstances lend their exchanges a romance that challenges her emotional fidelity and his retreat from society. She confides her husband is cheating. He confides his sympathy for men of lower castes. It's a May/December affair if it's an affair at all — but the chemistry we expect the actors to have in the same room is what fuels our urge to see it; that's a rare and haunting dynamic. Newcomer Kaur is perfect as Ila, a beauty unmarked by her rigorous distaff; her soft features and exhausted expression lend a richness to the troubles she can't share with her similarly stoic mother (Lillete Dubey). Everyone is sacrificing something and poverty seeps into every crack, every life, without exception — their inner lives are their richness. (1:44) (Vizcarrondo)
Million Dollar Arm Jon Hamm has it bad — that

dark-around-the-edges *Mad Men* afterglow can't help but follow him everywhere, even into the arms of Disney in this solid Cinderella-story baseball tale (possibly the best headlining gig he's had outside SCDP). Hamm's J.B. Bernstein would certainly have something to hash over with Don Draper: both are down-on-their-luck charmers with the cracks in their facades clearly showing, yet nonetheless intent on doing it their way. J.B. is striking out when it comes to recruiting talent for his new, rapidly sinking sports agency, when he comes up with a genius idea while he and fellow agent Aash (Aasif Mandvi) are watching random sports at the latter's home: Why not tap into one of the world's greatest unexploited baseball markets by staging a talent search for an Indian cricket player with Major League pitching potential? Canvassing the country with the help of sleepy scout Ray (Alan Arkin) and baseball-enthusiast translator Amit (Pitobash), J.B. finds his arms ultimately attached to village truck driver Dinesh (Madhur Mittal) and contorting track-and-field thrower Rinku (Suraj Sharma of 2012's *Life of Pi*). But how to turn raw talent into professional careers in just months? And moreover, how can the would-be golden boys overcome cultural barriers that a fly ball couldn't surmount? It's a tryout for all concerned — including an MLB that's still striving to expand its reach in Asia, and Hamm, who can be so good as Draper that he's in increasing danger of being typecast. In the Disney mold, at least, his character achieves fairly happy results. (2:00) (Chun)

Palo Alto Adapted from the 2010 short story collection by James Franco, first-time director Gia Coppola's depressive, aimless tale of disaffected youth tracks the ennui and misadventures of a handful of Palo Alto teenagers: shy, inexperienced April (Emma Roberts), teetering on the edge of an affair with her soccer coach (Franco); naively promiscuous Emily (Zoe Levin); budding head case Fred (Nat Wolff); and his friend Teddy (Jack Kilmer, son of Val, who plays April's out-to-lunch stepfather), who ambivalently participates in Fred's mayhem while pining for April. Adult supervision is nearly *Peanuts*-level sparse — in other Peninsula households, helicopter parents may be fine-tuning the lives of their children down to the last extracurricular; here, the stoned, distracted elders who occasionally wander in front of the camera are more like flaky, absentee roommates. Meanwhile, their young charges fill the empty hours with copious amounts of alcohol consumption, random property destruction, and a round or two of social crucifixion. The protagonists and their cohorts form a fairly distasteful tableau of privileged, floundering adolescence, eliciting an emotional response in which uneasy concern occasionally overcomes bemused disgust. But the individual stories are virtually weightless, and the characters' lack of investment in anything, even their own problems, makes it difficult to care too much about their fates. (1:38) (Rapoport)

Words and Pictures *Words and Pictures* is about as bifurcated as its title, while spinning off a central beef that Hepburn and Tracey might have wrapped their madcap bickering ways around at one time. Which is more powerful: language or images, poetry or painting? The age-old debate starts to feel a little creaky by *Words*' close, but you can see and hear why the conceit drew such acting thoroughbreds as Juliette Binoche and Clive Owen, playing two passionate, paint-hurling, bottle-foisting artistic types on either side of a divide overseen by Australian director Fred Schepisi (1987's *Roxanne*). Owen's



REP CLOCK

Schedules are for Wed/28-Tue/3 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$7-12. "Sistah Sinema:" **Margarita** (Cardona and Colbert, 2012) with "Brazos Largos" (Solis), Fri, 8. "Other Cinema: New Experimental Works," Sat, 8:30.

BALBOA THEATRE 3630 Balboa, SF; cinemastf.com/balboa. \$7.50-10. "Popcorn Palace:" **Harry Potter and the Chamber of Secrets** (Columbus, 2002), Sat, 10am. Matinee for kids.

BAY MODEL 2100 Bridgeway, Sausalito; www.tiburonfilmfestival.com. Free. **Harlem Street Singer** (Laurence and Hunter, 2011), Tue, 6.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**Fellini Satyricon** (Fellini, 1969), Wed, 7, and **Barbarella** (Vadim, 1968), Wed, 9:25. San Francisco Silent Film Festival, Thu-Sun. Complete program details and tickets (most shows \$15-20) at www.silentfilm.org.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. **Ida** (Pawlikowski, 2013), Wed-Thu, call for times. **Touching Home** (Miller and Miller, 2010), Sun, 7:30. **Safety Last!** (Lloyd, 1923), with live accompaniment by the Mont Alto Motion Picture Orchestra, Mon, 7:30. This event, \$15.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$10. "Midnight Movies:" **The Rocky**

Jack Marcus is an alcoholic, onetime lit-star of an English teacher whose creatively constipated bad boy routine is starting to wear thin when Binoche's painter Dina Delsanto arrives at his prep school on the pretext of teaching an honors art class. In actuality, she's taking time away from the NY art scene to figure out a new way to paint while grappling with rheumatoid arthritis. Sparks fly between the two hard-headed combatants, along with punches

Horror Picture Show (Sharman, 1975), Sat, midnight. With the Bawdy Caste performing live.

DAVIES SYMPHONY HALL 201 Van Ness, SF; www.sfsymphony.org. \$41-156. "A Symphonic Night at the Movies," music from Disney's *Fantasia* (1940) and *Fantasia/2000* (1999), Sat, 8; Sun, 4.

ELMWOOD 2966 College, Berk; www.bbking.com. \$8.50-11. **B.B. King: The Life of Riley** (Brewer, 2014), Wed, 7. Also screens Thu, 7:15, Marina Theatre, 2149 Chestnut, SF.

GRAND LAKE THEATER 3200 Grand, Oakl; www.oaklandoriginals.com. \$10. "Oakland Originals," short docs, Thu, 6.

MECHANICS' INSTITUTE 57 Post, SF; military.org/events. \$10. "CinemaLit Film Series: Comedy Tonight:" **Dirty Rotten Scoundrels** (Oz, 1988), Fri, 6.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **Breastmilk** (Ben-Ari, 2014), Wed-Thu, 7, 9:15 (also Wed, 5). **Documented: A Film By An Undocumented American** (Vargas, 2013), Wed-Thu, 9 (also Thu, 7). San Francisco Green Film Festival, environmental films, events, panels, and special guests, May 29-June 4. Complete program details and tickets (most shows \$15) at www.sfgreenfilmfest.org.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Astonishing Animation: The Films of Hayao Miyazaki and Studio Ghibli:" **Spirited Away** (Miyazaki, 2002), Thu, 7:30 and Sat, 5; **Porco Rosso** (Miyazaki, 1992), Sat, 7:30 and Sun, 3; **From Up on Poppy Hill** (Miyazaki, 2011), Sun, 1. **SFBG**

delivered by some smartly scripted sparring, as they get the students hot and bothered by their debate concerning words vs. pictures. The master-class lessons learned by watching Binoche work, jaw firmly set and intelligent eyes darting as she maps out her next composition, while Owen falls apart, Hemingway-style, are offset by a facile, cozy ending that feels test-audience driven. (1:51) (Chun)
X-Men: Days of Future Past Bryan Singer, director of the first two X-Men films (2000's decent *X-Men*; 2002's meh *X2*) returns to helm this latest franchise entry — the fourth sequel in a series that also includes two movies focusing on Hugh Jackman's Wolverine. That fan-favorite character is front and center in both of *Days of Future Past*'s time frames: the present, a bleak dystopia in which robot assassins have wiped out nearly every mutant (save Wolverine, Patrick Stewart's Professor X, Ian McKellan's Magneto, and a few others), and most humans along with them; and the past, a key moment in the polyester-laden 1970s in which mutant avenger Mystique (Jennifer Lawrence) inadvertently sets the disastrous future events in motion by killing robot designer Trask (Peter Dinklage). Wolverine time-travels to convince younger versions of the Professor (James McAvoy) and Magneto (Michael Fassbender) to put aside their Himalayan-sized differences to stop her. (Speaking of avengers, there's a capital-A one here: Quicksilver, a character from both comic-book worlds; he's portrayed here with giddy mischief by *American Horror Story*'s Evan Peters, and is the film's high point.) Yes, that's a heady plot, and there are a zillion other characters, but *Future Past* manages, for the most part, to avoid feeling like an overloaded mess. It's most entertaining in scenes that show off its characters' superpowers — clearly, the CG artists had a blast working on this one — which are plentiful enough to make slogging through the ennui-laden moments of downtime worth it. (2:10) (Eddy) **SFBG**

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THE SAN FRANCISCO BAY
GUARDIAN

SF
WEEKLY

May 28-June 3, 2014

ARIES

March 21-April 19

People may be a pain in your ass, but they are not to be avoided. Investigate what you stand for and why. You may be running some outdated operating system and need to upgrade. To grow is to change, not to fail, so don't be scared of it! Be open to learning new things and to moving in new directions.

TAURUS

April 20-May 20

You'll catch more flies with honey than vinegar this week. If you push your agenda on others they'll only push back, Taurus. You don't get to assert your will on others, especially when it's coming from a defensive place. Address your neediness with your shrink and then put your best foot forward with your peeps.

GEMINI

May 21-June 21

You've got to let go. There's nothing between you and happiness but your own stubbornness this week. If you insist that things are bad, then that they'll be. But if you look for the wonder and potential around you, you'll find that too. Build your life up with a good helping of gumption and faith.

CANCER

June 22-July 22

You're capable of so much, Moonchild, but that doesn't mean you should do it all right now. If you're successful with your goals but feel like crap, where's the fun in that? Assert yourself at a pace you can sustain without a total meltdown. You are poised for success but only you can define what that looks like.

LEO

July 23-Aug. 22

You have some meaningful decisions to make, Leo, and it'd be great if you could organize your thoughts and feelings before you do. Realign yourself with your values and make sure that you are acting out of deference to them. Don't do the "right" thing; only do what's right for you this week.

VIRGO

Aug. 23-Sept. 22

Success is a merry-go-round, not a destination. Nothing stays the same for long, and depending on where you're at is a very good thing. Resist the urge to get rigid when you find something that works for you, Virgo. Flow in the direction of freedom and don't worry about every detail, even when it's uncomfortable.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her website at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LIBRA

Sept. 23-Oct. 22

You are starting fresh, and the beginnings in front of you are only equaled by the endings behind you. There's no way around feeling a bit sad this week, even if things are going perfectly. Major change requires loss; even if you're losing something that sucks it's likely to sting a bit. Be patient with yourself.

SCORPIO

Oct. 23-Nov. 21

You are a wonderful person with so much to offer, Scorpio. Why do you hide yourself? This week your relationships are there for you to invest in, but that doesn't mean you will. I encourage you to open up to the people in your life and enjoy the benefits of sharing yourself. Be honest, authentic, and forthright.

SAGITTARIUS

Nov. 22-Dec. 21

Just because you're awesome and your actions are pretty much flawless, it doesn't mean that things will go as you want them to. Enjoy your ideas, relish in your wisdom, but don't get attached to how the world should respond to them. You will get what you need, even if it isn't what you want.

CAPRICORN

Dec. 22-Jan. 19

You're going in the right direction, all you need now is follow through. Your anxieties are all kicked up because of how out of control you are, and the worst thing you can do is respond like an anvil, throwing your ego around to get the results you want. Trust in the foundations you've built, and have faith.

AQUARIUS

Jan. 20-Feb. 18

Make no mistake, all the crap you're going through is just the universe's way of getting you more in touch with your emotions, and all the ways you try to avoid them. Clear up some space in your days so that you can connect to what's inside. How you handle your feelings is of the utmost importance this week.

PISCES

Feb. 19-March 20

Don't take on too much. You're in a state in which it'd be easy to get overwhelmed. That could easily lead you to all kinds of bothers, like being neurotic and making mountains out of smaller mountains — you know the drill. You're going through big stuff, so be kind to yourself and take her easy.

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FILED NO. A-0358016-00. The following is doing business as BARNUM BUILDING AND DESIGN, INC. 42 Otis St. Ste. #3 San Francisco, CA 94103. The business is conducted by a corporation. Registrant commenced business under the abovelisted fictitious business name on: 12/10/2013. This statement was signed by Adam Barnum. This statement was filed by Melissa Ortiz, Deputy County Clerk, on 4/24/2014. May 14, 21, 28, Jun. 4, 2014
ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550332. SUPERIOR COURT, 400

McAllister St. San Francisco, CA 94102. PETITION OF MICKEY SHANE MCCONNEL for change of name. TO ALL INTERESTED PERSONS: Petitioner MICKEY SHANE MCCONNEL filed a petition with this court for a decree changing names as follows: Present Name: MICKEY SHANE MCCONNEL. Proposed Name: X SHANE VIGIL. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 7/22/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on 5/13/2014. May 28, Jun. 4, 11, 18, 2014

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550328. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF GENG YU LIN for change of name. TO ALL INTERESTED PERSONS: Petitioner GENG YU LIN filed a petition with this court for a decree changing names as follows: Present Name: GENG YU LIN. Proposed Name: DENNIS LIN. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 7/15/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on 5/08/2014. May 21, 28, Jun. 4, 11, 2014

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550153. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Carmen Giessel King for change of name. TO ALL INTERESTED PERSONS: Petitioner Carmen Giessel King filed a petition with this court for a decree changing names as follows: Present Name: Carmen Giessel King. Proposed Name: Carmen Louise Wehmeier. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 07/01/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on April 21, 2014. May 21, 28, Jun. 4, 11, 2014

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